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December 1986

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Book And Magazine Collector goes on sale on the third Friday of each month. Here are the dates for the next two issues:

<u>ISSUE</u>	<u>ADVERTISING COPY DATE</u>
JANUARY (on sale 19 December)	20 November
FEBRUARY (on sale 16 January)	16 December

FROM FACT TO FICTION

With the exception of the lucky few who were financially independent, most famous authors had to continue in their job or profession in order to solve Micawber's problem of finding the income to meet expenditure. Their early writing was done in their spare time, and indeed many of them, like A.J. Cronin, John Mortimer, Dick Francis, and Ernest Hemingway, for example, based much of their early fiction on their own experiences in their working lives.

Nevil Shute, however, is one author who always seemed to be just as interested in his career as an aeronautical engineer as he was in his writing. He was certainly involved in several innovative projects, including the design of the giant R100 airship (not the one that crashed) and the Barnes Wallis bomb which breached the Moehne and Eder Dams in the second world war. But when he reached his forties, he did finally decide to devote all his energies to writing. Despite the fact that there are now many people who collect his works, they are still comparatively inexpensive. His first novel, "Marazan", sells for around £35, but most of his other novels can be bought for between £5 and £10.

Vita Sackville-West, on the other hand, never had to worry about where her next meal was coming from. Although she wrote marvellous verse, she also (somewhat surprisingly) developed a strong interest in gardening, and produced a number of memorable books on the subject, which are now much sought-after, although it is her poetry books which now fetch the highest prices.

Although it is not our normal practice to give separate values in our bibliographies, the great difference between the British and American first editions of Isaac Asimov is so marked that I thought it would be useful for all science fiction collectors if I listed them separately.

Unfortunately, increased production costs (and the changing value of the pound) mean that we will have to increase our cover price to £1.40 from the January 1987 issue. Can I just also remind all advertisers that copy for the February issue has to be with us by 16th December.

As this is our December issue, I thought it would be very appropriate if we had a feature on Christmas Cookery Books. Indeed, many of the mouthwatering recipes they contain could only have been written in an age when nobody bothered about calories or waistlines!

Everyone at Book And Magazine Collector would like to take this opportunity to wish you all the compliments of the season. We hope you have a very happy Christmas.

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NEVIL SHUTE

AUTHOR OF 'ON THE BEACH'
AND 'A TOWN LIKE ALICE'

BY DAVID A. THOMAS



Picture: Hulton Picture Library.

Nevil Shute had three consuming loves in his life — other than his family. In chronological order, they were his aeronautical career, Australia, and his books. But in order of affection, Australia probably came first, and it is a toss up between the other two for second place. Unfortunately, Shute never wrote an autobiography of his literary life, and he has had no biographer, so we are left tantalisingly in doubt. His publisher suspects that Australia had a great effect upon Shute's emotions, and this is evidenced by his setting so many of his novels in that vast country. Even the rough hostility of the flooding rainy season in Queensland (in his novel "In The Wet") still leaves a sense of affection for the country.

1986 marks the Diamond Jubilee of the publication of Nevil Shute's first novel, "Marazan", published by Cassell in 1926. Sixty years later — and twenty-six after his own death — nearly every one of Shute's twenty-two novels is still in print, stunning testimony to his nationwide popularity; and each of these novels, plus his autobiography of his early life as an engineer, has appeared as a Pan paperback.

AIRCRAFT

"Marazan" itself had an intriguing beginning. Nevil Shute was working in the aircraft industry at the time, on the construction of His Majesty's Airship 'R100', and he devoted eighteen months of his evenings to the drudgery of writing the novel — all of it twice, and some of it three times. Eventually he sent the completed manuscript to the renowned Norman Flower of Cassell, who was impressed with the work and sent for the author to discuss it.

The young Shute — still in his early twenties — was surprised when Flower explained that Cassell didn't print the word 'bloody', and Shute readily agreed that all such references should be changed to 'ruddy'. Later, Shute felt emboldened to suggest numerous detailed alterations to the proposed agreement with Cassell — so much so that Norman Flower returned the manuscript and withdrew his offer to publish.

A somewhat abashed Shute sought out a university friend at A.P. Watt, the respected literary agent — they were acting at the time for Conan Doyle, Kipling and Edgar Wallace

— and it was they who persuaded Cassell to reconsider and publish the novel.

The result was not a success. No one, including Shute, expected much of it, and by the time the novel went out of print, it had just about covered the author's £30 advance on royalties. The book then stayed out of print for twenty-six years. When it was finally reissued as a cheap edition, it made £432 in royalties in the first six months.

Shute's adoption of his pseudonym also dates from the publication of "Marazan". At the time he was enjoying a fairly important job with Vickers, the aircraft company, and he judged that they might take exception to one of their employees indulging in fanciful novel-writing. So he adopted a nom-de-plume by simply omitting his true surname, Norway.

Nevil Shute Norway was born on 17 January 1899, to comfortably-off parents, and he enjoyed an impeccable schooling and upbringing. Dragon School, Oxford, was a fine preparation for Shrewsbury School, followed by a spell at the Royal Military Academy in Woolwich. Service at the end of the war as a private in the Suffolk Regiment was followed by three years at Balliol College, Oxford, and he came down with a creditable BA in 1922. He promptly celebrated this with a six-month holiday in Italy.

At the beginning, Nevil embarked on an aeronautical career as a calculator with the de Havilland Aircraft Co. Ltd.

The itch to write was already upon him: perhaps Italy stimulated the poetical side of his writing ability, for he toyed with poetry for a while, but he found it too demanding.

Marazan

By
NEVIL SHUTE



CASSELL AND COMPANY, LTD
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Shute wrote his first novel, "Marazan", when working as an engineer on the airship R100. Today a VG copy of this book usually sells for £30-£40.

"A piece of writing is like a camera," he once recalled, "the smaller it is the more carefully it has to be made. In a novel a few awkward phrases can get lost in the crowd."

Nevil Shute became absorbed by his aviation career. He learnt to fly just after joining de Havillands, and passed his tests for the Royal Aero Club's certificate.

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NEVIL SHUTE

The Rainbow and the Rose



Soon Shute was chief calculator with the Airship Guarantee Co., working on the construction of the rigid airship 'R100'. He worked for some time under (Sir) Barnes Wallis, the designer of the airship, and later inventor of the 'bouncing bombs' which destroyed the Moehne and Eder dams in World War Two. Shute rose to deputy chief engineer in 1928 and in 1930 twice flew the Atlantic in 'R100', representing the contractors. But the crash of her sister airship, 'R101', in 1930 on her way to India marked the end of all airship endeavours in England. At the same time, Shute was managing director of the Yorkshire Aeroplane Club: he then founded Airspeed Ltd., an aeroplane construction company which he ran for the rest of the 1930s.

REWARD

The poor financial reward for his first novel did not disconcert the young writer; indeed, publication seemed to inspire him and he embarked on his second novel enthusiastically. Like so many of its successors, it had a flying flavour. "So Disdained" was published in 1928; later in the year it appeared in the U.S.A. under the title "The Mysterious Aviator". Shute once recalled that titles were a constant source of debate and argument with his publishers, and in fact five of his novels received new titles when published in the States.

Only three more novels were published during the 1930s, a decade of intensive hard work when the flourishing aircraft industry claimed Shute's time and energies. "Lonely Road" (1932) was important to Shute for two reasons: a new U.S. publisher, and a film. A.P. Watt managed to persuade William Morrow & Co. of New York to publish the novel, and so began a harmonious and profitable relationship with this prestigious publishing house which has lasted to this day.

It was a few years later, in 1936, that Watt managed to sell the film rights of "Lonely Road" to Ealing Studios. Shute has revealed that in writing the book he had envisaged the central character as Clive Brook, the urbane, handsome screen idol of the time. On publication of the book, Shute had sent a copy to the film star, and four years later, the film materialised, with Brook

In "The Rainbow and the Rose" (Heinemann, 1958), Nevil Shute captures the pioneering spirit of the early days of aviation.

By now he was spending his evenings writing. A first novel was completed and sent out to publishers. It never found a taker. A second followed in 1924 and, like the first, it became consigned to the shelf. The third attempt was "Marazan". It was to set him on the road to over thirty years of authorship, and he finally became one of the world's most widely read novelists.

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and Victoria Hopper in the starring roles. Shute mentioned that it never made him much money, but it was great fun.

Shute's father would have been proud of him. He too had claims to literary accomplishment, with the publication of a book, "The History of the Post Office Packet Service", an account of the traffic between Falmouth and New York. Shute's mother also found a publisher for a slim volume of letters on a political theme: "The Sinn Fein Rebellion As I Saw It".

1938 saw the publication by Cassell of "Ruined City" but the American edition by William Morrow appeared with the title "Kindling". The publishers were very excited by the book, and it is recorded that the film rights were sold, but I cannot trace the film ever having been made.

In the following year — the year of the outbreak of World War Two — "What Happened To The Corbetts?" was published, but again there was trouble with the title and the U.S. edition was changed — perhaps for the better, in this case — to "Ordeal". It was selected as the Book of the Month by a book club, but what is more intriguing is the

fact that when Shute wrote it he was eighteen months ahead of events, in relating the story of a family bombed out in Southampton and living on a houseboat.

All of these 1930s novels are an essential part of a Nevil Shute collection. They need their dust-wrappers and they should be British first editions in VG condition or better to warrant the valuations quoted here. Remember that they were published in great quantity, so there is no great scarcity value, except in the case of "Marazan". This is certainly the rarest of these titles and, depending on its condition, a copy will fetch £30-£40 today. All the other titles can be found for £8-£12.

The onset of war brought changes to most people's lives, Shute's included. He had already given up his engineering enterprise — it had grown to a company employing 1,035 people — and he put his yachting interests to more useful and positive war use as an officer in the RNVR. By 1941 he was a Lieutenant-Commander, and at the war's end in 1945 he 'retired' at the early age of 46 to devote more time to his writing interests.

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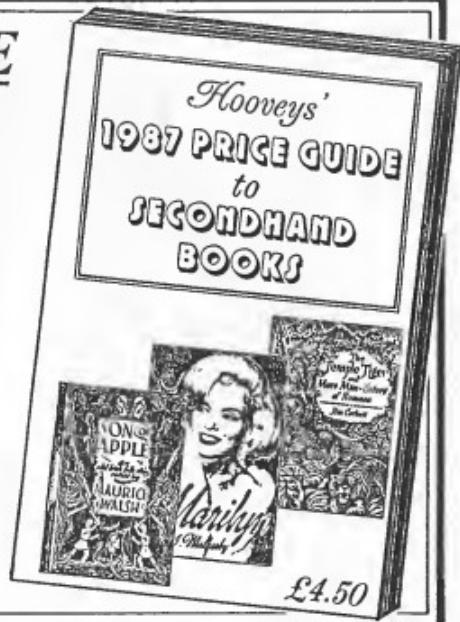
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NEVIL SHUTE

TRUSTEE FROM THE TOOLROOM



"Trustee from the Toolroom" (1960), published posthumously, is one of Shute's happiest novels, and became one of his four top-selling titles.

Shute's ability to write novels continued undiminished despite his wartime duties, and increasingly he gained a following of admirers who read each new book avidly. He began to enjoy the reputation of being a storyteller of some worth. His books were not long or complex; their storylines were easy to absorb, but they made compulsive reading, as is shown by the sheer number of reprints published through the years.

"An Old Captivity" (1940) fared well enough, but it was to be another ten years before it became a best-seller. Later in that same year, Heinemann published "Landfall", a novel which highlighted Shute's technical knowledge. Whenever aviation entered into his stories, his facts were, of course, unquestionable, and lent reality to the novels. "Landfall", subtitled "A Channel Story", was published in the U.S.A. in the same year. The book was made into a film in 1949, and no doubt this brought about a resurgence of interest in the novel. It was

reprinted twice in 1940, twice more in 1941, then once each year from 1949 to 1961 (with a couple of exceptions), with later editions appearing in 1964, 1967, 1971 and 1979.

Nor is this printing history exceptional. "Pied Piper" was published in 1942 both in the U.K. and in New York, and over the next sixteen years it was reprinted sixteen times, before being reset and then reprinted three more times. It was with the publication of "Pied Piper" that Nevil Shute made his name as a novelist and as a best-selling author — a status he was to enjoy until the end of his days, and which even continued after his death. His nights of drudgery writing his first novels were now paying off handsomely.

WARTIME

"Pied Piper" tells the wartime story of an elderly man who has no special affection for children, finding himself smuggling them out of France — a moving, warm-hearted story told by a warm-hearted author. Hollywood made the book into a successful film, casting the irascible Monty Woolley as the sentimental old man, with Anne Baxter and Roddy McDowall providing the youth interest.

After "Pied Piper" there came "Pastoral" (1944) and "Most Secret" (1945), both of them with impressive reprinting histories. Then, as if taking a breather from writing best-sellers, Shute wrote a screen-play entitled "Vinland the Good" (1946). It was the only one he ever attempted. Apart from his one volume of autobiography, this "Vinland" scenario was his only departure from novel-writing. It is not one of his most

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popular works, but its relative scarcity value makes it a collector's item. A copy described as only in Good condition was recently sold for £8. Whereas the general run of Shute's novels rate a valuation of £8 to £12 in Very Good condition, "Vinland" is probably worth double this for copies of both the London and New York first editions.

"The Chequerboard" (1947), yet another enthralling story, was followed the next year by what many critics regard as one of Shute's best stories - "No Highway" (1948). It was made into a major film in 1951 with a glittering cast of stars: James Stewart, Marlene Dietrich, Glynis Johns, Jack Hawkins and Kenneth More. The U.S. title, incidentally, was "No Highway in the Sky". It told (prophetically) of a science boffin calculating that during a trans-Atlantic flight, the tail plane would break away due to metal fatigue. This predates the loss of the Comet airliner when metal fatigue first hit the newspaper headlines in the 1950s.

By now Shute had embarked on the great love affair of his life: Australia. In 1948 he had visited the country for two months, and

was so impressed by the experience that he took the radical decision to uproot himself, his wife and two daughters, and to emigrate to Melbourne, where he bought a substantial farm. He ran this with engineer-like precision and perfection. "The cattle and pigs", a friend recalled, "always looked as if they'd just been washed."

His love of Australia permeates "A Town Like Alice" (1950), which was probably the biggest success of all Shute's books. Everyone, surely, through TV repeats, must know the harrowing war story of life among women prisoners of the Japanese in Malaya, of one woman's reunion with her Australian lover, and their eventual settling in Alice Springs.

The book sold in huge numbers both here and in the States - where it was titled "The Legacy". Book clubs issued it and it also became a film. Virginia McKenna starred as the English woman prisoner, Peter Finch as her Australian lover, and a long list of supporting stars helped make the film a great box-office success.

"Round The Bend" (1951) was another novel with an aviation theme, centred on the

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Persian Gulf. By now Heinemann were producing Shute's novels with a distinctive blind panel and the intertwined initials 'NS' on the lower right corner of the top board. The first edition has red cloth-covered boards with gilt lettering on the spine.

Best-sellers were coming off the Shute production line at the rate of one a year, from "The Far Country" (1952) right through to "The Rainbow and the Rose" (1958).

In 1955, "Requiem for a Wren" (the U.S. title was "The Breaking Wave": U.S. women sailors were called Waves, not Wrens) brought to the public a story whose heroine was dead at the beginning of chapter one. It is a haunting story, yet somehow it seems inadequate: one senses it could have been twice the length — and the heroine should have lived!

Nevil Shute chose a specially dramatic plot for "On The Beach" (1957), which bears the stamp of an author like Hammond Innes, whereas some of his earlier works have been compared with the novels of H.E. Bates. "On The Beach" is a terrifying book about the end of the world. Shute brings to it all the realism of his skilfully muted and restrained literary style, making the story wholly believable. Gregory Peck, Ava Gardner, Fred Astaire and Anthony Perkins made a "solid, prestige job" of the film, directed by Stanley Kramer in 1959.

When, according to the book, most of the world has been devastated by atomic fallout, a U.S. atomic submarine sets out to investigate, and a new dimension is given to the old image of a cowboy riding slowly into the westering sun: the atomic submarine sailed into the blue yonder — to eternity.

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SLIDE RULE

The Autobiography of an Engineer

by

NEVIL SHUTE



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Shute's only non-fiction work, "Slide Rule", is the autobiographical tale of his engineering days.

Shute made the end of the world so terribly plausible.

Shute's last two novels were both published posthumously. "Trustee from the Toolroom" (1960) contrasts dramatically with his prophesy of doom in "On The Beach". This splendid story makes this novel one of his happiest. It tells of an engineer who becomes trustee of his ten-year-old niece and of a wild quest which leads to the Pacific and America. A VG copy of the book can be bought for about £10 today.

"Stephen Morris" (1961) was Shute's last novel, published after his death the previous year. It was his twenty-first novel, and it brought to an end a life of two quite separate sections. The first was his engineering life, captured in his one non-fiction book — appropriately titled "Slide Rule" and subtitled "The Autobiography of an Engineer" (1954). Shute finished the book

with a quotation which demonstrates his affection for the aviation industry: "So ends a chapter in my life", he reflected. "Once man has spent time in messing about with aeroplanes, he can never forget their heartaches and their joys, nor is he likely to find another occupation that will satisfy him so well, even writing novels."

STATEMENT

Had he written the second chapter of his life, I think he would have reviewed that statement. His publisher told me that today Shute's popularity with his readers still continues, and sales of his books testify to his great story-telling ability. His four top-selling titles in the Heinemann Uniform edition are "On the Beach", "Beyond the Black Stump", "Requiem for a Wren" and

"Trustee from the Toolroom".

Heinemann published an Omnibus Edition of Shute's works with three titles: "No Highway", "A Town Like Alice" and "On The Beach". It was published in 1953 and reprinted in 1977, and the first edition is worth collecting.

Another three-decker came in 1962, with "Three of a Kind" — marrying together "Requiem for a Wren", "An Old Captivity" and "Pastoral". It was reprinted in 1973 and again six years later, further testimony to the sheer readability of Shute's novels.

One of the fundamentals of collecting books is to select an author or subject that one enjoys. Shute meets this requirement for many collectors. One is assured of a good read as well as the pleasure of possessing collectable first editions.

NEVIL SHUTE COMPLETE UK BIBLIOGRAPHY

All prices are a guide to first editions in Very Good to Fine condition

NOVELS:

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THE LIFE AND WORKS OF VITA SACKVILLE-WEST

ALL THE WORKS OF THIS VERSATILE AUTHOR, FROM HER
POETRY TO HER GARDENING BOOKS, ARE VERY COLLECTABLE

BY HELEN MACLEOD

Victoria Mary Sackville-West aroused strong feelings in those who knew her: either for or against. Although her ardent Latin temperament attracted lifelong admirers, both male and female, her unusual lifestyle and aristocratic manner were the source of some hostility — and even amusement. The vicissitudes of her private life — the bizarre flights to 'freedom' with the notorious Violet Trefusis; the consuming relationship with Virginia Woolf which produced Woolf's masterpiece "Orlando"; the unconventional yet enduring relationship with her husband, Harold Nicolson — all these have been chronicled many times. Perhaps no private life this past century has been so well-documented as that of Vita — the name by which she is best known.

Amidst the turmoil of her personal life, she produced a prodigiously rich and varied body of work. She was, she always stated, a poet first and foremost. And indeed her dozen or so volumes of poetry (some of which also appeared in limited editions) are highly collectable today, fetching as much as £500+ for the extremely rare verse drama, "Chatterton", her first published work printed privately in 1909.

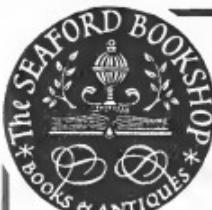
Besides the volumes of poetry, Vita Sackville-West wrote thirteen full-length novels (including a detective story), the most celebrated of which are probably "The Edwardians" (1930) and "All Passion Spent" (1931); and three volumes of short stories. As much of this work was published by the Woolfs' Hogarth Press, it is particularly sought after by collectors who seek everything published by Hogarth, or anything with a Bloomsbury connection.

Vita also wrote many historical and biographical works which are now equally collectable. Of her historical works, "Knole and the Sackvilles" is particularly interesting and attractive; while her biography of Andrew Marvell, with its dust-wrapper illustration by Rex Whistler, although a slim enough volume, is now worth around £30, or nearer £100 for the limited edition (this, though, does not have the Whistler jacket).

GARDENING

But the name of Vita Sackville-West became known to a whole new generation for the first time when she began writing a gardening column for the 'Observer' in 1946. In Victoria Glendinning's biography, "Vita, The Life of V. Sackville-West" (Weidenfeld & Nicolson, 1983), Miss Glendinning states that, "whether she liked it or not", these articles were to make Vita more widely known and more eagerly read than anything else she ever wrote. She goes on to quote Anne Scott-James as saying that Vita Sackville-West "did more to change the face of English gardening than any other writing since Robinson's 'The English Flower Garden'".

These articles were eventually gathered together and published in book form by



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Vita Sackville-West at Long Barn in 1924. She transformed the garden here before moving to Sissinghurst. (Picture: Hulton Picture Library).

Michael Joseph, beginning with "In Your Garden" in 1951, and culminating with "Even More For Your Garden" in 1958, by way of "In Your Garden Again" (1953) and "More For Your Garden" (1955). This series, which boasts especially attractive dust-wrappers, is immensely popular still, fetching prices of around £20 each, although the two last-mentioned are surprisingly

scarce and could fetch substantially more. There was also a posthumous gardening collection, "V. Sackville-West's Garden Book", edited by Philippa Nicolson, and published in 1968. And earlier this year, Michael Joseph brought out "The Illustrated Garden Book", with an introduction by Robin Lane Fox.

The core and kernel of all this horticultural enthusiasm was Vita and Harold's first country home, Long Barn, and then their beautiful garden at Sissinghurst, Kent, designed from scratch and copiously stocked with plants by Vita and Harold themselves. Sissinghurst, of course, is now a national attraction, having been transferred to the National Trust in 1967, five years after Vita's death.

KNOLE

Knole, near Sevenoaks in Kent, another major National Trust attraction, was Vita's birthplace. This vast, magnificent edifice, which now has an air of slightly decaying splendour, had been owned by the Sackvilles for over 300 years when Vita was born there in 1892. Her immediate forebears added a risqué, exotic tang to the line of English aristocrats who preceded them. Vita's grandmother was the famous Pepita, a Spanish dancer of humble descent who had formed an 'illicit union' with Lionel Sackville-West, the 2nd Lord Sackville. The union may have been unorthodox, but it was not unblessed: the couple produced five children of whom Victoria, Vita's mother, was the youngest. She eventually married her father's nephew (her own first cousin), also called Lionel, and Vita was their only child.

Victoria Senior was a beautiful, spirited woman, and a force to be reckoned with. She had an enormous effect on Vita's life,

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attractive dust-wrapper today, when a VG copy would cost at least £80. Without the jacket, its value is around £25+.

Vita Sackville-West's first publication, "Chatterton", was a verse drama published privately at Sevenoaks in 1909, when she was seventeen. The romantic life and early death of the young poet touched Vita's highly-coloured imagination, and it seems she spent hours in front of mirrors at Knole acting out the Chatterton drama. "Chatterton" is extremely rare now, not often seen on the market, where it would probably reach prices of over £500.

She followed this first poetic offering six years later with "Constantinople, Eight Poems", again privately printed, this time in London by the Complete Press. A very slim volume in blue-grey stiff paper cover, and quite a scarce item, it sells today for about £100.

MARRIED

By the time she came to write "Constantinople", Vita had met and married Harold Nicolson, then a budding diplomat (and later to make his mark as politician, critic and biographer). Shortly after their marriage the young couple set out for Constantinople, where Harold took up his appointment as third secretary at the Embassy.

It was well-known among Vita's friends that she was not enamoured of life as a diplomat's wife, and she did not relish the Turkish posting. But as it turned out, she loved the place — as is evident in this volume of verse. The couple had a wooden house with a pretty garden, and a view over the Golden Horn. "Dhji-Han-Ghir", one of the poems, describes this garden, which had been long neglected before their arrival. It was quite possibly here, halfway across the world, that the seeds were sown which were to bear such abundant fruit at Long Barn and Sissinghurst years later.

"Poems of West and East" (1917), which includes the Constantinople poems, a few earlier ones, and several new ones; and "Orchard and Vineyard" (1921), followed from the Bodley Head. Both received favourable reviews. Some of the poems from "Orchard and Vineyard" were incorporated into Vita's celebrated pastoral poem, "The Land" (1926) — but more of that later.

The Hogarth Press 'Collected Poems Volume One' (1933) is now worth about £20 in VG condition.

not all of it positive; and Vita never entirely escaped from her petticoat tails (we can hardly call them apron strings in the case of this 'grande dame'). But Vita's upbringing at Knole, although solitary, was a child's dream of romance. It was the direct inspiration for her best-selling novel, "The Edwardians", written many years afterwards in a spirit of not uncritical nostalgia for those days of conspicuous affluence.

HISTORY

Knole was also the inspiration for "Knole and the Sackvilles", a history of her family. Whilst she was writing this book, she remarked of her ancestors in a letter to her cousin Eddy (quoted from V. Glendinning's biography): "They were a rotten lot, and nearly all stark, staring mad. You and I have a jolly sort of heredity to fight against." The first edition of this book is quite difficult to find complete with the



This distinctively attractive dust-wrapper adorns 'The Land' (1926), Vita's lengthy pastoral poem.

Meanwhile Vita had completed her first two novels, "Heritage" (Collins, 1919), and "The Dragon in Shallow Waters" (Collins, 1921). The latter, described by Victoria Glendinning as "a bizarre, violent story about bizarre, violent people" was something of a minor best-seller at the time. Dedicated to 'L' [Lushka], Vita's pet name for Violet Trefusis, it was written during that stormy period of Vita's life when she was totally involved with this compelling (Harold thought 'evil') personality.

The true story of their passionate involvement was transmuted into Vita's third novel, "Challenge" — a book thought at the time to be so sensational and provocative that it was suppressed in this country by both Vita's and Violet's parents, who feared an explosive scandal. It was, however, accepted in America, and published there by Doran in 1923. This book, too, is very difficult to find with a dust-wrapper. It is even scarce in the green cloth first impression, but the second issue, in red cloth, is easier to find, costing around £40. The book

was not published in England until 1974, when it was brought out by Collins.

The Vita/Violet situation lasted for a number of years and caused a great deal of scandal in some quarters — and perhaps a little amusement. After all, it has to be admitted that the idea of two respectable upper middle class husbands chasing their runaway wives halfway across Europe, and pleading with them to return to hearth and home, does have its funny side! Vita had two sons, Ben and Nigel, by this time who, of course, had no inkling of what was going on. Ben eventually found out about his mother's (and his father's) dual sexual nature when he was informed of it bluntly by his grandmother when he was eighteen. "Portrait of a Marriage" by Nigel Nicolson (Weidenfeld & Nicolson, 1973) gives the full story of this period of the Nicolson's lives, taken from an autobiographical manuscript found after Vita's death.

Of her other novels, "The Edwardians", which we have already mentioned, is perhaps her best known and certainly her most commercially successful book. It came out on 29th May 1930, and by 30th July sales

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had topped 20,000. The book was chosen by the Literary Guild of America, and received glowing reviews on both sides of the Atlantic. It is still extremely readable today. "No character in this book is wholly fictitious" was the Author's Note, and indeed the great house, Chevron, in many ways the principal character in this drama, is Knole down to the last detail. Today you would probably have to pay at least £25 for "The Edwardians" complete with the dust-wrapper. There was also a limited edition of 125 copies, which sell for £100+ each.

"All Passion Spent" (1931) proved a further triumph for Vita. Leonard Woolf, her publisher for this book, thought that it was her best novel, but Vita herself was not so sure. In fact she is said to have disliked all of her novels except "Seducers in Ecuador" (1924), calling it "the only one I might save from the rubbish heap". A short, ironic fantasy, written round a group of people on an Egyptian cruise, it was an experimental work, heavily influenced in style by Virginia Woolf.

SHORT STORIES

Vita's three volumes of short stories are also highly desirable items for the collector. "The Heir" (Heinemann, 1922) contains five stories, of which the title tale was also printed on its own in an edition of only fifty copies for sale, and fifty for private circulation. This version now reaches prices of £100. "Thirty Clocks Strike the Hour", published in New York by Doubleday Doran in 1932, is another choice collector's item, reaching prices of up to £80 today. Two stories from this volume were printed together by Benn in England in the same year as "The Death of Noble Godavary and Gottfried Kuntler" (in paperback only).

If "The Edwardians" was Vita's most commercially successful book, her long pastoral poem, "The Land" (1926), brought her the literary prestige she yearned for, although even this work was not universally praised at the time. The completed poem, whose opening line — "I sing the cycle of my country's year" — concisely describes its contents, eventually ran to 2,500 lines. It was an immediate success, going through fourteen impressions in its first year. It was awarded the Hawthornden prize, became



'Knole and the Sackvilles' (1922) is now very sought after, reaching prices of £20-£30 today.

quoted at all levels of society, and Vita read it aloud from the pulpit of the Savoy chapel. Verses from it were even used by a bus company as a caption for a poster advertising the countryside in Spring. The limited edition of this work, illustrated by George Plank, is especially sought after today, reaching prices of over £120. Incidentally, "The Land" enjoyed a prolonged revival during the war, when many things precious to the British were feared to be in jeopardy.

Vita, always at heart a poet, was so elated by the success of "The Land", that she immediately started writing a companion piece, "The Garden". But this project was dropped almost straight away, only to be taken up again twelve years later. By this time Vita and Harold, having transformed the garden of their first country home, Long Barn, were firmly ensconced at Sissinghurst, a few miles away. Sissinghurst Castle was a complete

ruin when the Nicolson's fell in love with it at first sight in 1930. But the couple transformed this ruin "in seven acres of muddy wilderness" into a veritable paradise.

Vita had never been a great socialite; even as a mature adult she has been described as being shy and diffident "except in safe company", and many people were intimidated by her apparent aloofness. Now she became more and more reclusive, preferring the company of a few friends and the solitude of the garden, where she became a familiar figure in her adopted uniform of jodhpurs and knee gaiters — a trowel in one hand, and the ubiquitous cigarette in the other.

Her much shorter poem, "Sissinghurst" (Hogarth, 1931), written as a tribute to her new home, was dedicated to Virginia Woolf and hand printed by Leonard and Virginia in 500 signed, numbered copies, now worth £75-£80.

Vita began "The Garden" again in 1939, but it was not completed and published until after the war, in 1946. She thought the poem "not a patch on 'The Land'", but many people now see it as a finer work altogether. It won the Heinemann prize, and Vita spent the whole £100 prize money on azaleas for the garden. Besides the trade edition, there is a limited, signed edition of this work now worth £40-£50.

As we have already stated, Vita's gardening activities, influenced to a degree by the great Gertrude Jekyll, revealed a new facet to her creativity. Indeed, Rebecca West, often a fierce critic of Vita's writing, thought the garden at Sissinghurst her "one magnificent act of creation". Vita's gardening books — all listed in the bibliography —

have proved tremendously popular to this day, although the titles "More for Your Garden" and "Even More for Your Garden" can be pretty elusive.

Vita Sackville-West produced such a number of books, in many and various categories — poetry, fiction, historical, biographical, travel, etc. — that it is more than usually difficult to cover each category adequately in the space available. But another volume of poetry worth a mention is "King's Daughter", No. 11 of the 'Hogarth Living Poets' series (1929). This book, another slim volume, containing nineteen short romantic poems with a chivalric theme, was greatly admired by Yeats. He was especially enthusiastic about "The Greater Cats with Golden Eyes", a fine poem with a distinctly Yeatsian touch!

As well as "Knole and the Sackvilles" and "Andrew Marvell", which we have already dwelt on, her historical/biographical works include a very lively and personal biography of her grandmother, "Pepita" (Hogarth, 1937); and a study of Joan of Arc, titled "Saint Joan of Arc" (Cobden-Sanderson, 1936). This book appeared in several guises. The original trade edition was supplemented by a limited edition of 120 copies, now worth about £85, and Michael Joseph brought out a revised version of the trade edition in 1948. Meanwhile in 1937, the Hogarth Press included the book in their 'World Makers and World Shakers' series under the shorter title, "Joan of Arc". This version sells for about £15 today.

Then there are her two distinguished travel books, "Passenger to Teheran" (1926) and "Twelve Days" (1928), both very

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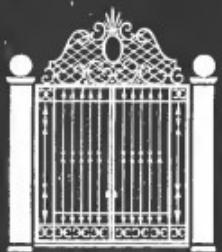
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ENGLISH COUNTRY HOUSES



V SACKVILLE-WEST

(238 copies). Illustrated by Eric Gill, this work now fetches prices of £200+. The 1931 Hogarth Press version is a much more affordable £15.

Signed or inscribed copies of any of these works would, of course, be worth considerably more. There are a number of copies of Vita's works inscribed to friends, but she was not one to flourish her signature indiscriminately. I have, though, come across copies of Vita's work autographed by her mother in large, flamboyant script (Lady Sackville was the author of a number of books, too). Such books might possibly fetch a few pounds more but not, of course, as much as those in Vita's own hand.

Such egocentric behaviour on the part of "Bonne Mama" or "B.M." — Vita's nickname for her mother — perhaps illustrates their relationship better than a thousand words. In later years, Victoria suffered increasing spells of mental ill-health, accusing Vita of all kinds of disloyalties and treacheries. It was possibly this, coupled with the deaths of Virginia Woolf and a number of close friends, that led to Vita's reclusiveness as time went by; and the fact that she was convinced that she looked 'odd' and was being stared at. Age did indeed accentuate the androgynous aspects of this tall (over 6ft), arresting woman. But in her youth and middle years she captivated many hearts with her beautiful speaking voice, her compelling dark looks, but most of all her endless curiosity about life — in a phrase, her sheer *joie de vivre*.

It is obvious that she took her craft very seriously, but the critical approbation of her peers was not always forthcoming — even (or especially) from Virginia Woolf, although her books were much more popular than Virginia's during the latter's lifetime. Vita died at Sissinghurst on 2nd June 1962. A heartbroken Harold died six years later, having never really recovered from her death. In the tower room at Sissinghurst, which Vita used as her writing room, nothing has been changed. Visitors today can see everything just as it was in her lifetime, down to the same blotter on the same old oak writing desk.

With perseverance, time and, it has to be said, a certain amount of money in one's pocket, it is still just possible to amass a

'English Country Houses' (1941), part of the 'Britain in Pictures' series, now sells for around £5.

collectable. The books recount her experiences travelling both to and inside Persia in 1926/27. "Passenger to Teheran", a scarce book with the dust-wrapper, can reach prices of £100-£120 (around £40 without the jacket). "Twelve Days", illustrated with Vita's own photographs, is a particularly fine book and, in its description of and evident love for wild places, contains some of Vita's very best writing.

Other sought after Sackville-West works include "Nursery Rhymes" (Dropmore Press, 1947), illustrated by Phillippe Julian, which can reach prices of up to £150 for the 25 signed copies of this limited edition. The trade edition, from Michael Joseph in 1950, is worth about £15. An unusual 1961 production, "Faces, Profiles of Dogs", published by the Harvill Press, contains photographs of famous canine companions by Laelia Goehr, and is worth at least £20 today.

And Vita's only work of translation, "Rilke", is especially collectable in the prestigious Cranach Press limited edition

near-complete set of the works of Vita Sackville-West; we emphasize "near-complete" because her first work, "Chatterton" could prove one of the stumbling blocks, as could the gardening books mentioned already, and "Challenge", the early suppressed novel. But all of her works are becoming increasingly collectable and scarce — apart maybe from the ordinary edition of "English Country Houses" (part of the B.I.P. series), and the biography "The Eagle and the Dove", both of which still appear to be quite plentiful.

Many collectors, of course, may prefer

to stick to one category. In this case, her gardening books, perhaps, are the most rewarding of all, and a monument to the tremendous amount of work that went into the creation of her beautiful gardens. As Faith Compton Mackenzie said of these books in a contemporary review: "Seldom have poetry and commonsense gone so delightfully hand in hand."

We would like to thank John Gretton and Bertram Rota for supplying us with the illustrations used in this feature.

COMPLETE VITA SACKVILLE-WEST BIBLIOGRAPHY

A guide to values of first editions in VG condition, with dust-wrappers where applicable
for titles published from 1930 onwards

FICTION

HERITAGE (Collins, 1919)	£30-£35
THE DRAGON IN SHALLOW WATERS (Collins, 1921)	£40-£45
THE HEIR (Priv. printed; 50 copies for sale; 50 for private circulation [1922]) Single story	£100+
THE HEIR (Heinemann, 1922) Five short stories	£35+
CHALLENGE (Doran, NY, 1923) 1st impression in green cloth	N/A
Ditto, 2nd impression in red cloth	£40
GREY WETHERS (Heinemann, 1923)	£35
SEDUCTORS IN ECUADOR (Hogarth Press, 1924)	£20-£25
THE EDWARDIANS (Hogarth Press, 1930) In d/w	£25-£30
Ditto, in limited edition of 125 copies	£120
ALL PASSION SPENT (Hogarth Press, 1931)	£25-£30
FAMILY HISTORY (Hogarth Press, 1932)	£25-£30
THIRTY CLOCKS STRIKE THE HOUR and Other Stories (Doubleday Doran NY, 1932)	£80
THE DEATH OF NOBLE GODAVARY and GOTTFRIED KUNSTLER (Benn, 1932)	£10-£12
THE DARK ISLAND (Hogarth Press, 1934)	£35
GRAND CANYON (Michael Joseph, 1942)	£10-£15
DEVIL AT WESTEASE (Doubleday Doran NY, 1947) Detective Novel	£25-£30
THE EASTER PARTY (Michael Joseph, 1953)	£10-£12
NO SIGNPOSTS IN THE SEA (Michael Joseph, 1961)	£10-£12

POETRY

CHATTERTON (Privately printed Sevenoaks, 1909) Verse drama	£500+
CONSTANTINOPLE EIGHT POEMS (Privately printed Complete Press, London, 1915)	£100+
POEMS OF WEST AND EAST (John Lane: The Bodley Head, 1917)	£35-£40
ORCHARD AND VINEYARD (John Lane: The Bodley Head, 1921)	£35-£40
THE LAND (Heinemann, 1926)	£25
Ditto, limited edition of 125 copies; illustrated by George Plank	£120
KING'S DAUGHTER (Hogarth Press, 1929) Hogarth Living Poets No. 11	£20-£25
SISSINGHURST (Hogarth Press, 1931) 500 signed, numbered copies, hand-printed by the Woolfs	£75-£80
INVITATION TO CAST OUT CARE (Faber, 1931) Ariel Poems No. 37. III. G. Sutherland	£8-£10
Ditto, limited edition of 200 copies	£40
V. SACKVILLE-WEST (Benn, 1931) Booklet: Augustan Book of Poetry series	£3-£4
COLLECTED POEMS Volume One (Hogarth Press, 1933)	£20
Ditto, limited edition of 150 copies	£100
SOLITUDE (Hogarth Press, 1938)	£18-£20
SELECTED POEMS (Hogarth Press, 1941) New Hogarth Library Volume 4	£10-£12
THE GARDEN (Michael Joseph, 1946)	£10-£12
Ditto, signed, limited edition of 500 copies	£45

TRAVEL

PASSENGER TO TEHERAN (Hogarth Press, 1926)	£40
TWELVE DAYS (Hogarth Press, 1928)	£45
GARDENING BOOKS	
SOME FLOWERS (Cobden-Sanderson, 1937)	£18-£20
COUNTRY NOTES (Michael Joseph, 1939) From New Statesman articles	£18-£20
COUNTRY NOTES IN WARTIME (Hogarth Press, 1940)	£12-£15
IN YOUR GARDEN (Michael Joseph, 1951) From Observer articles	£18-£20
IN YOUR GARDEN AGAIN (Michael Joseph, 1953) From Observer articles	£20
MORE FOR YOUR GARDEN (Michael Joseph, 1955) From Observer articles	£25-£30

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Vita Sackville-West bibliography continued

EVEN MORE FOR YOUR GARDEN (Michael Joseph, 1958) From Observer articles	£25-£30
A JOY OF GARDENING (Harper & Row NY., 1958)	£20
V. SACKVILLE-WEST'S GARDEN BOOK (Michael Joseph, 1968)	£10-£12
HIDCOTE MANOR GARDEN (Country Life, 1952) Booklet	£1-£2
THE ILLUSTRATED GARDEN BOOK (Michael Joseph, 1986) Int. Robin Lane Fox In print £12.95	
<u>HISTORICAL AND BIOGRAPHICAL</u>	
KNOLE AND THE SACKVILLES (Heinemann, 1922)	£20-£30
Ditto, (Lindsay Drummond, 1947)	£10
Ditto, (Benn, 1958) Revised edition	£4-£8
APHRA BENN, The Incomparable Astrea (Gerald Howe, 1927)	£12-£15
ANDREW MARVELL (Faber, 1929) Rex Whistler d/w	£30
Ditto, limited edition of 75 signed copies	£15-£20
SAINT JOAN OF ARC (Cobden-Sanderson, 1936)	£15-£20
Ditto, limited edition of 120 copies	£85+
Ditto, (Michael Joseph, 1948) Revised edition	£6-£8
JOAN OF ARC (Hogarth Press, 1937) World Makers and World Shakers series	£12-£15
PEPITA (Hogarth Press, 1937)	£15-£20
ENGLISH COUNTRY HOUSES (Collins B.I.P. series, 1941)	£4-£5
Ditto, rare issue in green cloth	£20
THE EAGLE AND THE DOVE (Michael Joseph, 1943)	£6-£8
DAUGHTER OF FRANCE (Michael Joseph, 1959)	£8-£12
<u>MISCELLANEOUS</u>	
THE DIARY OF THE LADY ANNE CLIFFORD (Heinemann, 1923) ed. V. Sackville-West	£18-£20
RILKE (Hogarth Press, 1931) Translation	£15-£20
Ditto (Craneach Press, Weimar) Limited to 238 copies, ill. Eric Gill	£200+
THE WOMEN'S LAND ARMY (Michael Joseph, 1944)	£8-£10
ANOTHER WORLD THAN THIS (Michael Joseph, 1945) Anthology ed. by V. Sackville-West and Harold Nicolson	£6-£8
NURSERY RHYMES (Dropmore Press, 1947) Limited to 550 copies	£40
Ditto, 25 signed copies of above	£100-£150
Ditto, (Michael Joseph, 1950)	£15
WALTER DE LA MARE AND 'THE TRAVELLER' (1953) An offprint	£5
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Imperial Gazetteer, world edition
Kelly. Universal Geography
Maund. The Botanic Garden
- Miles. British Field Sports
Millar. Universal Geography
Morris. British Game Birds
Mr. Punch. On the Links
Mrs. Loudon. Flower Garden
SDUK. Atlas
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His expressive use of colour, hitherto unprecedented in British book illustration, combined with a passionate interest in Persian and Indian miniatures, evoked all the mystery and exoticism of the East. As a creator of enchanting fairy-tale worlds, he reigns supreme and ranks as one of the most popular artists of the past hundred years.

Edmund Dulac was born in Toulouse, France, on 22 October 1882, the son of a commercial traveller. He began drawing and painting at a very early age, and his holidays were spent copying Japanese prints. After two boring years studying law at University, he attended full-time art classes at the Ecole des Beaux Arts. Inspired by the work of the great English artists, and the book illustrations of Aubrey Beardsley, Walter Crane and William Morris, he soon became an ardent Anglophile.

In 1903, he won a scholarship to the Academie Julian in Paris, under the esteemed Jean-Paul Laurens, who was also destined to be the tutor of Kay Nielsen at the same art school only four years later. However, Dulac soon became disillusioned and unhappy with both the school and the unfriendly, filthy city, and returned home to Toulouse after only three weeks. His first marriage later that year was short-lived.

MAGAZINES

He decided to concentrate on magazine illustration, and as England was the most lucrative field for such work, London was the natural mecca of his dreams. Armed with a large portfolio of drawings and a list of important London publishers, he settled there permanently in the autumn of 1904.

Dulac was only 22 when his first commission came from J.M. Dent to illustrate a new edition of the complete novels of the Bronte sisters. He contributed sixty watercolours for the attractive little set of ten volumes, published between April and July 1905. Priced at only half-a-crown (12½p) each in well produced decorated cloth, they proved an instant success with the public.

Some of the critics, damning with faint praise, described the illustrations as "very French", but in general these colour plates were indistinguishable from those of Hugh Thomson, Charles Brock, the early Rackham and other traditional contemporaries.

Thirty years later, with the benefit of experience and middle-age, Dulac would look back to his Bronte watercolours with regret and disdain, but it could not be denied that they were an invaluable launching pad to his career. (Despite the criticisms, his Bronte series remained popular, and they were reissued in five volumes in 1922.)

PALL MALL

The editor of the prestigious 'Pall Mall Magazine' (see BMC No. 29), who nurtured so many of the young illustrators of this era, notably Arthur Rackham and W. Heath Robinson, now quickly stepped in and invited Dulac to become a regular contributor.

One of the first children's stories he illustrated in the magazine was Mrs Molesworth's "Cruel Kindness" (January 1906). His work soon blossomed in this medium, quickly becoming innovative and mature. The April 1909 issue of 'Pall Mall' is especially collectable, as the front cover carries a watercolour design by Dulac honouring the beatification of Joan of Arc. (This preceded her canonization ten years later.)

The first children's book to be illustrated by Dulac was Mrs Stawell's "Fairies I Have Met", published by John Lane (undated, but 1907). It contains eight colour plates in a Rackhamish style, and a delightful cover design by Dulac. The Lane first edition is still an easy item to find; this summer I



Dulac's first illustrated book was '*Fairies I Have Met*' by Mrs Stawell, published in 1907. It contains 8 colour plates and this delightful cover design.

bought a reasonably good copy for £6 at a bookfair, although one would normally expect to pay nearer £25 for the same edition in VG-F condition, and a similar price for the 1910 reissue by Hodder & Stoughton.

Hodder produced a "new, enlarged edition" under a new title, "My Days with the Fairies", in 1913. The word 'enlarged' here referred to the pages (an extra fifty) rather than the Dulac plates, which remained at only eight.

It was at this time that all the important London publishers were realising the potential market, especially at Christmas, for opulent Gift Books with an abundance of coloured illustrations by the best artists available.

Arthur Rackham's first two Gift Books, "Rip Van Winkle" (Heinemann, 1905) and "Peter Pan in Kensington Gardens" (Hodder, 1906) had been enormous best-sellers (see BMC No. 26); and the now celebrated artist had to choose between the exclusive contracts being offered by both publishers. When Rackham eventually decided to sign a

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on sale
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contract with Heinemann, Hodder & Stoughton had to quickly find a new star elsewhere.

Still only in his 25th year, Edmund Dulac struck the jackpot by being in the right place at the right time. Ernest Brown of the Leicester Galleries had just commissioned him to illustrate a series of stories from the Arabian Nights, and Hodder were delighted to undertake publication in November 1907 with perfect timing for the Christmas market. The text was compiled by Laurence Housman.⁶

Following the Hodder style and presentation of "Peter Pan", Dulac's fifty superb mounted plates for "Stories from the Arabian Nights" were set all together as a group at the end of the volume (a practice soon abandoned in later editions). The artist's mock-Persian lettering on the cover harmonised perfectly with the exotic feel of the tales.

COLOUR

As opposed to Rackham, who often preferred to tint his pen-and-ink originals with a minimum of colour, Dulac remained true to the medium of watercolour, and the critics were unanimous in their praise. He was recognised as an illustrator of the first rank, a master of the fantastic and exotic, and "a dreamer of extraordinary dreams".

Dulac received a flat fee in exchange for the copyright and the original watercolours, which were put on show by the Leicester Galleries simultaneously with the book's publication. This was the first of an annual series of exhibitions of Dulac's work. Every picture was sold immediately, and recently some of them have been known to fetch in excess of £20,000.

Another ritual practice was the production of the de-luxe edition, bound in full vellum. There were 350 de-luxe copies of "Stories from the Arabian Nights", each signed and numbered by the artist. The cloth and vellum editions were published at 15/- and 42/-, and now fetch in the region of £100 and £300 each respectively in Very Good condition.

Reprints followed in quick succession, but most of the 1920s and 1930s editions have less than half the colour plates, and so they are relatively cheaper in comparison, ranging from £15 to £35 on average. The

undated Hodder edition issued in 1919 was bound in dark green cloth, and contains 29 colour plates. There were numerous editions produced for Boots the Chemist (dark brown decorated cloth with 20 plates; and beige cloth with only 12 plates). None of these Hodder or Boots publications were ever dated, but my copy of the dark brown Boots edition has an 'Xmas 1931' inscription on the flyleaf which signifies it was probably published that year.

ARABIAN

Apart from the condensed versions of "Stories from the Arabian Nights", there were several abridged editions under various titles with selected Dulac plates from the original edition. Among these were "The Magic Horse" and "Ali Baba, and other stories", both published by Hodder in October 1911, with twelve plates each.

Dulac reached his next peak in the 40 illustrations for "The Tempest", published in November 1908 simultaneously with Rackham's edition of Shakespeare's other classic comedy, "A Midsummer-Night's Dream". He created a Rackham-like world on Prospero's island, inhabited by elves, goblins, and a benevolent Caliban. Outstanding among these watercolours was the one titled "We are such stuff as dreams are made on", showing the creation of the universe from primaeval chaos.

Hodder also issued a special "Tempest Calendar", with six of the plates contained in a card wrapper envelope.

ENTERPRISE

An entirely different enterprise was assembled and published by Frederick Warne in November 1908, at the same time as "The Tempest". This was the delightful collection "Lyrics Pathetic and Humorous from A to Z", a children's alphabet in the form of elaborate limericks created by Dulac two years earlier, with 24 colour plates. The illustrations demonstrated to the public for the first time Dulac's genius for caricature, a genre he would explore fully over the next forty years.

"Ye Elves of hills, brooks, standing lakes and groves". One of Dulac's illustrations for Shakespeare's 'The Tempest' (1908, 40 colour plates).



The trade edition of "Lyrics" is quarto bound, in pictorial boards, and is now very difficult to find in reasonable condition, owing to the fragile binding. A disbound copy fetched £110 at auction two years ago, so any collector who found the same edition today in VG condition for £125 or under would be very lucky indeed. Warne issued an unsigned limited edition of "Lyrics" a few months later (approximately 160 copies) in portfolio form, with the plates laid loose in a cloth-covered box. This rare collector's item has now virtually disappeared, and cannot even be traced in the British Museum.

The obvious choice for Dulac's 1909 Christmas Gift Book was "The Rubaiyat of Omar Khayyam", as that year marked the centenary of the birth of Edward Fitzgerald, the poem's best-known translator. The twenty superb colour plates (cut down to twelve in some later editions) again show Dulac at his most imaginative, revelling in this cornucopia of eastern fantasy.

Due to public demand, Hodders expanded the de-luxe edition to 750 copies. This limitation was again enlarged with the next Gift Book.

"The Sleeping Beauty, and Other Fairy Tales" (1910) was a selection of stories by Perrault and Grimm, retold by Sir Arthur Quiller-Couch. One thousand de-luxe copies were published, and Dulac designed a beautiful cover, decorated in gold embossed on rich brown morocco. An assortment of gilt cherubs were depicted sitting on Bluebeard's scimitar, Cinderella's glass slipper, and other key symbols from the tales. The simultaneous French edition (400 copies on japon vellum) was entitled "La Belle Au Bois Dormant". Dulac's close friend, Elsa Bignardi, served as model for the Sleeping Beauty and Bluebeard's wife; she married Dulac in the following spring.

GIFT BOOK

The great success of "The Sleeping Beauty" led naturally to "Stories from Hans Andersen", Dulac's Gift Book for 1911. Among the 28 colour plates in this volume are some of the artist's most celebrated illustrations, "The Little Mermaid", "The Emperor's New Clothes" and "The Princess and the Pea". Some of the stories, including "The Wind's Tale" and "The Snow Queen",



Provincial Booksellers Fairs Association

December Book Fairs

6	SOLIHULL, The Library Theatre:	10-5	13	NORTHAMPTON Moat House Hotel:	10-5
6	EXETER The Arts Centre, Gandy Street:	10-5	14-15	LONDON Hotel Russell, WC1: 2-7; 10.30-7	
6	NORWICH Blackfriars Hall.	10-5	16	LONDON City Book Market, St. Olave's Parish Hall, Mark Lane, EC3	10.30-6
13	EDINBURGH (Christmas Fair) St. Cuthbert's Hall, King's Stables Road:	10-6	17	CAMBRIDGE Book Market, Fisher Hall:	10-5
			17	CHICHESTER Assembly Rooms, North St..	10-4.30

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A Dulac illustration from Hans Andersen's tale, 'The Little Mermaid', from the 1911 Hodder & Stoughton production, 'Stories from Hans Andersen'. The de-luxe edition now sells for £300+.

were later reissued with Dulac plates in individual octavo volumes.

Now in his thirtieth year, Dulac was a much feted, prominent and debonair figure in the London social scene, and the country's favourite 'Anglo-Frenchman'. In February 1912 he became a fully naturalised British citizen.

There was a change of mood this year as Dulac turned his attention to the macabre

verse of Edgar Allan Poe. "The Bells, and Other Poems" contained 28 colour plates, together with 10 pen and ink drawings in the text, and a portrait of Poe. In the chilling title picture, disembodied gaping heads swarm from the steeple as the iron bells toll. The cloth cover of the trade edition carries an ornate design by Dulac showing a mass of golden bells on a verdigris background. Four of the plates were later



"The old, old woman came out of the house . . .", from "The Snow Queen", another Hans Andersen tale included in "Stories from Hans Andersen". The book contains twenty-eight colour plates.

issued as a gift portfolio with the Christmas Bookman, 1929.

This time the public were unhappy that such a gloomy subject had been chosen as a Christmas subject, and the critics were similarly cool.

Dulac was often described as "the Arabian Nights man", and this first success was still an annual best-seller. His next two Gift Books returned to the same subject: "Princess Badoura" (1913, with 10 colour plates) was the very last of the Arabian Nights stories as told by Scheherazade, and "Sindbad the Sailor, and other stories" (1914, with 23 colour plates) again revived some of her best-loved tales.

Following the outbreak of the First World War, Hodder & Stoughton asked Dulac to prepare a compilation of his own favourite artwork. Published at the intentionally low price of three shillings to guarantee huge sales, "Edmund Dulac's Picture-Book for the French Red Cross" made an outright profit of £1,000 for that organisation, an invaluable amount which undoubtedly helped to save many lives in those dark and tragic months.

COLOUR

The book contained 20 colour plates, mainly taken from Dulac's previous book and magazine illustrations, together with a splendid new watercolour for "The Story of the Bird Feng". Owing to the large numbers printed, this volume is still one of the easiest Dulac first editions to locate, usually fetching only £20-£30 in Very Good condition.

Every drawing produced by Dulac in 1915 was done without payment for charities. These included his colour plates for two fairy stories by Queen Marie of Roumania, "The Dreamer of Dreams" and "The Stealers of Light".

His next set of masterpieces were collected together under the title "Edmund Dulac's Fairy Book - Fairy Tales of the Allied Nations" in 1916. A de-luxe edition, limited to 350 copies, was published in variant bindings of white buckram or green cloth gilt. The fifteen colour plates represented "a unique commentary on the artist's resourcefulness and wonderful power of assimilation. In each painting he magically develops what

appears superficially to be a new style, peculiarly appropriate to the nationality of the particular story, but ever remaining Dulac's own", declared the critic Martin Birnbaum. "Surely no other artist has, within the limits of a single volume, exhausted not only the hues of the rainbow, but so many regions of the earth. Japan's rhythm and refinement, Servia's barbaric patterns, the white snows and passionate ringing colours of Russia, French grace, languorous Italian beauty, Belgian quaintness, and wholesome English charm are all to be found here."

TANGLEWOOD

Dulac's last Gift Book for Hodder & Stoughton was Nathaniel Hawthorne's "Tanglewood Tales" (1918). In addition to the quarto trade edition, there was a signed de-luxe edition in half vellum limited to 500 copies. Of the 14 colour plates, "Minotaur" and "Europa and the Bull" were singled out for special praise.

One of Dulac's least-known Gift Books is also one of the most beautiful. It was a non-fiction work about the history and mythology of pearls by a French expert on jewellery, Leonard Rosenthal. The first edition was published in Paris under the title "Au Royaume de la Perle" by Henri Piazza (Dulac's regular French publisher). James Nisbet brought out the splendid trade and de-luxe editions of "The Kingdom of the Pearl" in time for the Christmas market of 1920. Because of the scarcity of quality paper due to rationing, and the complexity of printing the colour plates, only 675 copies of the unsigned 'trade' edition were produced, priced at two guineas instead of the normal fifteen shillings. There were not enough connoisseurs willing to pay this

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amount, and the book was eventually remaindered at half-price. It is now worth over £150 in Fine condition. On the other hand, the signed de-luxe edition in quarter vellum (limited to 100 copies each for Britain and America) sold out before publication, and now fetches at least £350, especially if the dust-jacket is present.

Dulac's ten colour plates for "The Kingdom of the Pearl" all depict scenes from Persian and Indian mythology, and were extolled as masterpieces, especially the fantastic "Pearl of the Cloud" which depicts a naked Queen reclining in the starry heavens about to be threatened by the terrifying Hindu gods.

LYRICS

As no more commissions for beautiful books of this kind were forthcoming, Dulac was forced to branch out in other genres. Since his collection of "Lyrics Pathetic and Humorous", caricature had always been one of his abiding interests. His remarkable stylized portraits of friends and celebrities had first been exhibited in 1914, and after the war he contributed nearly sixty cartoons to the weekly newspaper 'Outlook'. This was a unique series of topical and witty portraits of literary and political figures, ranging from H.G. Wells, Bernard Shaw and W.B. Yeats to Lloyd George and Winston Churchill.

Dulac attempted to publish a collection of these cartoons in book form under the title "Celebrities", and even completed the cover design, but sadly the book was never published.

YEATS

One of Dulac's best friends during this period was the poet W.B. Yeats. They collaborated on several mythological chamber plays, with Dulac in charge of the costume design, make-up and music. Two volumes by Yeats — "Four Plays for Dancers" (1921) and "Plays and Controversies" (1924) — contain reproductions of Dulac's masks and costume designs for "At the Hawk's Well". Several other books of the 1920s contain reproductions of Dulac's ornate theatre designs, including "The Robes of Thespis" (1928). The two friends shared an interest in the occult, and would sometimes investigate psychic phenomena together, and attend seances.



'Sir Thomas Beecham and Britannia'. One of Dulac's witty pen and ink drawings for 'The Outlook', 1919. Dulac contributed nearly sixty such cartoon portraits to the magazine.

Dulac's other interests and recreations included the casting of horoscopes, compiling intricate puzzles, art psychology, interior decoration, gymnastics and flamenco dancing, and making bamboo flutes.

He was now separated from his second wife, and the writer Helen Beauclerk became his constant companion. Her first novel, "The Green Lacquer Pavilion" (Collins, 1926), contained ten black and white drawings by Dulac, and a later work, "The Love of the Foolish Angel", was also decorated by him.

A small Collins series of Michael Arlen Booklets ("The Ghoul of Golders Green", "Ghost Stories", etc.) all had attractive colourful covers specially designed by Dulac; and he contributed the occasional water-colour or decoration to a whole range of titles, from Nesbit's "Fireside Tales" to Bryson's "Rock Climbs Around London".

Although Rackham was kept continuously busy during the inter-war years with Gift Book illustrations, only two similar comm-

issions came to Dulac in the late 1920s.

Stevenson's "Treasure Island" was published by Ernest Benn in 1927, with 12 colour plates and several drawings and decorations throughout the text. Dulac's illustrations here are soft and dreamlike, in composition quite unlike the bright strong colours of his Hodder classics. They were among the artist's own personal favourites. The handsome quarto trade edition in gilt decorated beige cloth was published at 15/-, now valued at £75+ in VG condition.

A simultaneous de-luxe signed edition bound in vellum was recorded, but limited to a mere fifty copies only, making it the rarest item in the Dulac canon. It is the only one of his de-luxe volumes never to appear regularly at auction.

"A Fairy Garland, being Fairy Tales from the Old French" appeared the following year, again with 12 colour plates by Dulac. This time the de-luxe edition comprised 1,000 copies, and in VG condition they can still be found quite easily. Recent auction prices range from an unusually cheap £75 up to £250. The trade edition is normally in the £50-£75 range.

Most of Dulac's colour illustrations from the 1920s onwards appeared on quality magazine covers rather than in books. Prominent among these was "American Weekly" (the Sunday supplement of "The New York Weekly American"), which reproduced thirteen important series —

comprising 107 individual paintings — of biblical and mythological subjects from 1924 to 1951.

These are all of striking beauty, and well worth seeking out. Several of the series (including the "Eight Canterbury Tales", "The Song of Solomon" and "Fighting Women") are now virtually unknown, and should be reprinted. Others had a wider distribution. The twelve Bible Scenes from 1924 were reproduced in Britain by the "Illustrated London News"; and the eight "Famous Vamps of History" (1929) also appeared to good effect on the covers of the "Pall Mall Magazine". His versatility knowing no limits, Dulac also compiled monthly cryptic crosswords for the "Pall Mall" at this time.

AMERICAN

The only Dulac series from the "American Weekly" to be preserved in book form was "Gods and Mortals in Love", published by Country Life in September 1936 (this date is not given in the book), with an accompanying text by Hugh Ross Williamson.

A minor but still interesting volume which appeared at the end of the decade is a whimsical fairy story by the American author Mary Crary: "The Daughters of the Stars" (published by Hatchards of Piccadilly in 1939). Although Dulac only contributed two colour plates, there was still a de-luxe edition in quarter vellum, limited to 500

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WINSTON CHURCHILL'S COLLECTED SPEECHES

KINGSLEY AMIS, NOVELIST AND POET

COLLECTING BOOKS ON TROUT FISHING

THE CRIME NOVELS OF REX STOUT

THE ILLUSTRATED BOOKS OF RONALD SEARLE

LYTTON STRACHEY, RENOWNED BIOGRAPHER

copies signed by the author and artist. This can fetch over £150, although the presence of the very rare d/w has been known to almost treble the price.

The quarto trade edition in decorated buckram (with the date in Roman numerals on the front cover) is not particularly scarce, but can fetch around £25-£30. There are many copies signed by the author in circulation. My copy is inscribed by Mary Crary to Mrs Basil Rathbone and was purchased from an American catalogue.

PERMANENT

During the last fifteen years of his life, Edmund Dulac gained a permanent worldwide audience for his artwork as a pioneer designer of postage stamps and banknotes. His first design was the brown 1½d Coronation stamp (12 May 1937) with a joint portrait of King George VI and Queen Elizabeth. 500 million were printed. Many more followed: the King's cameo portrait on the definitive issues from 1937 onwards, and complete designs on all values over 6d; the Olympic Games winged victory stamp (1948); the Festival of Britain (1951); the definitive Elizabeth II issues in 1952; and the 1/3d Coronation stamp in 1953.

By the early 1940s, Dulac was an acknowledged master of this art-form, and it was no surprise when General de Gaulle personally chose the celebrated Anglo-Frenchman to design all the banknotes and postage stamps of 'France Libre' which carried the unifying symbol of the Cross of Lorraine. This extended to all the French colonies (the stamps of Cameroun, Guadeloupe, Martinique, West Africa, etc.) linked with the exiled French Government in their fight against Germany. The definitive 'Marianne' stamp of 1944 is signed 'Edmond Dulac' in the lower right corner, using the French form of his Christian name.

After the war, Dulac designed the banknotes of Spain, Italy, Turkey and several other countries.

There was no more work forthcoming from British publishers, but Dulac now signed a lucrative contract with the Limited Editions Club of New York for a series of classics to be selected by the artist himself.

These editions were destined to be limited to 1,500 copies each, signed by the

artist, followed by an ordinary trade edition from the Heritage Press. The first two were Alexander Pushkin's "The Golden Cockerel" (1950) and Walter Pater's "Cupid and Psyche" (1951).

Dulac had to rest for several months following a serious heart attack in 1949. In his late sixties, he still indulged in his favourite pastimes, including gymnastics and flamenco dancing. An over-exuberant display of the latter resulted in two further heart attacks, and he died on 25 May 1953, only a few days before his Coronation stamp appeared.

Dulac's last watercolours were published in "The Masque of Comus" by the Limited Editions Club in 1954.

For those wishing to learn more about his life, Colin White's definitive study "Edmund Dulac" (Studio Vista, 1976), which contains 181 illustrations, 32 in colour, is strongly recommended to all devotees of this incomparable artist's work.

Dulac's fame has never diminished, and his classics have been consistently reprinted right up to the present day. While these are all lovingly reproduced with great care, none of them can ever supersede the sheer opulence and beauty of the original editions with their richly decorated covers, thick cream paper and the colour plates at their freshest and brightest.

OPAL DUST

Martin Birnbaum correctly observed that "each of these little iridescent miniatures which seem to be made of opal dust on mother of pearl, satisfies the demand which Delacroix made upon all paintings — they are colour feasts for the eye".

Both the de-luxe and trade U.K. first editions are listed in the accompanying bibliography. The values of the most collectable dozen titles from "The Arabian Nights" to "A Fairy Garland" can range from £50 to £100 for VG-F copies in the trade editions, or £10 to £50 for early reprints. The presence of the original publisher's gift-box and dust-jacket will always add considerably to these estimates. The signed de-luxe editions in vellum fetch on average £200-£400 in Fine condition, though it is still possible to buy less than VG copies (marked, or lacking the ties) as low as £75-£100.

THE ILLUSTRATED BOOKS OF EDMUND DULAC

A guide to values of books in VG condition.

U.K. FIRST EDITIONS:

NOVELS OF THE SISTERS BRONTE in 10 volumes (Dent, 1905; 60 colour plates) . . .	the set £60+
Mrs R. Stawell: FAIRIES I HAVE MET (John Lane, 1907; 8 colour plates) . . .	.£25+
(Hodder & Stoughton, 1910; 8 colour plates) . . .	.£25+
Mrs R. Stawell: MY DAYS WITH THE FAIRIES (new enlarged edition of above; Hodder & Stoughton, 1913; 8 colour plates) . . .	.£30+
STORIES FROM THE ARABIAN NIGHTS, retold by Laurence Housman (Hodder & Stoughton, 1907; 50 colour plates) trade edition . . .	.£100+
de-luxe edition, 350 copies signed . . .	.£300+
W. Shakespeare: THE TEMPEST (Hodder & Stoughton, 1908; 40 colour plates) trade edition . . .	.£75+
de-luxe edition, 500 copies signed . . .	.£250+
Edmund Dulac: LYRICS PATHETIC AND HUMOROUS FROM A TO Z (Frederick Warne, 1908; 24 colour plates) trade edition . . .	.£125+
limited edition, 1909, 160 (?) copies: plates loose in cloth-covered box . . .	.n/a
THE RUBAIYAT OF OMAR KHAYYAM (Hodder & Stoughton, 1909; 20 colour plates) trade edition . . .	.£100+
de-luxe edition, 750 copies signed . . .	.£300+
THE SLEEPING BEAUTY and Other Fairy Tales, retold by Sir Arthur Quiller-Couch (Hodder & Stoughton, 1910; 30 colour plates) trade edition . . .	.£75+
de-luxe edition, 1000 copies signed . . .	.£250+
STORIES FROM HANS ANDERSEN (Hodder & Stoughton, 1911; 28 colour plates) trade edition . . .	.£100+
de-luxe edition, 750 copies signed . . .	.£300+
Edgar Allan Poe: THE BELLS and Other Poems (Hodder & Stoughton, 1912; 28 colour plates) trade edition . . .	.£60+
de-luxe edition, 750 copies signed . . .	.£250+
PRINCESS BADOURA, a tale from the Arabian Nights, retold by Laurence Housman (Hodder & Stoughton, 1913; 10 colour plates) trade edition . . .	.£60+
de-luxe edition, 750 copies signed . . .	.£200+
SINDBAD THE SAILOR and other stories from the Arabian Nights (Hodder & Stoughton, 1914; 23 colour plates) trade edition . . .	.£75+
de-luxe edition, 500 copies signed . . .	.£250+
EDMUND DULAC'S PICTURE-BOOK FOR THE FRENCH RED CROSS (Hodder & Stoughton, 1915; 20 colour plates) trade edition . . .	.£25+
Queen Marie of Roumania: THE DREAMER OF DREAMS (Hodder & Stoughton, 1915; 6 colour plates) trade edition . . .	.£20+
Queen Marie of Roumania: THE STEALERS OF LIGHT (Hodder & Stoughton, 1916; 2 colour plates) trade edition . . .	.£15+
EDMUND DULAC'S FAIRY BOOK (Hodder & Stoughton, 1916; 15 colour plates) trade edition . . .	.£75+
de-luxe edition, 350 copies signed . . .	.£250+
Nathaniel Hawthorne: TANGLEWOOD TALES (Hodder & Stoughton, 1918; 14 colour plates) trade edition . . .	.£60+
de-luxe edition, 500 copies signed . . .	.£200+
Leonard Rosenthal: THE KINGDOM OF THE PEARL (James Nisbet, 1920; 10 colour plates) trade edition (limited to 675 copies) . . .	.£150+
de-luxe edition, 100 copies signed . . .	.£350+
W.B. Yeats: FOUR PLAYS FOR DANCERS (Macmillan, 1921; 7 Illusts. of Dulac's designs) . . .	.£75+
Helen Beaufort: THE GREEN LACQUER PAVILION (Collins, 1926; 9 b&w illustrations) . . .	.£15+
Robert Louis Stevenson TREASURE ISLAND (Ernest Benn, 1927; 12 colour plates) trade edition . . .	.£75+
de-luxe edition, 50 copies signed . . .	.n/a
Edmund Dulac: A FAIRY GARLAND, being Fairy Tales from the Old French (Cassell, 1928; 12 colour plates) trade edition . . .	.£60+
de-luxe edition, 1000 copies signed . . .	.£250+
Hugh Ross Williamson: GODS AND MORTALS IN LOVE (Country Life, 1936; 11 colour plates) trade edition . . .	.£35+
Mary C. Cray: THE DAUGHTERS OF THE STARS (Hatchard, 1939; 2 colour plates) trade edition . . .	.£30+
de-luxe edition, 500 copies signed . . .	.£150+
<u>U.S. FIRST EDITIONS:</u>	
Alexander Pushkin: THE GOLDEN COCKEREL (11 colour plates) (Limited Editions Club, 1950) 1500 copies signed . . .	.£125+
(Heritage Press) trade edition . . .	.£25+
Walter Pater: THE MARRIAGE OF CUPID AND PSYCHE (6 colour plates) (Limited Editions Club, 1951) 1500 copies signed . . .	.£125+
(Heritage Press) trade edition . . .	.£25+
John Milton: THE MASQUE OF COMUS (5 colour plates) (Limited Editions Club, 1954) 1500 copies£75+
(Heritage Press) trade edition£25+

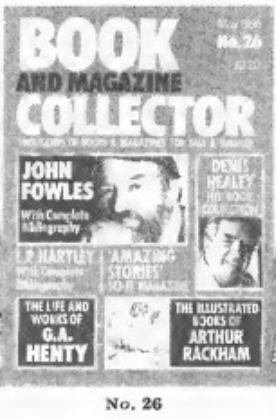
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CHRISTMAS COOKERY BOOKS

MONICA GODFREY TAKES A SEASONAL LOOK AT COOKERY BOOKS WHICH CATER FOR THE CHRISTMAS FESTIVITIES



The thought of Christmas meals tends to conjure up a Dickensian scene with a table which is barely visible, thanks to the dishes of lavish food on display. Yet writers of cookery books during the nineteenth century listed nothing under "Christmas", "Noel" or "Yule". Presumably the mistress of the household was expected to remember which items would be required then, and only need to check on details of ingredients and cooking times before passing on instructions to the cook.

Even Isabella Beeton, the best-known of the many people (mostly women) writing cookery books during that century, indexed no special references to Christmas. In her "Book of Household Management" (1861), though, there were these suggestions for a Sunday dinner during December: turkey, sausages, potatoes and greens, followed by plum pudding, mince pies, cheese and dessert. The servants could have goose with apple sauce, the same potatoes and greens, but only a plain plum pudding and rice pudding.

BEETON

"Mrs Beeton's Book of Household Management" had, by the end of the decade in which it was published, become the standard British work on culinary affairs and domestic economy. By the early years of the next decade, it was becoming increasingly difficult to get hold of; demand far outstripped supply, and a new edition of around 20,000 copies was oversold within weeks of publication. Hardly surprisingly, clean, complete copies are extremely rare, fetching prices well in excess of £300-£400.

Most items in a later Beeton title, "Mrs Beeton's Dictionary of Everyday Cookery", (1865) had additional notes, with 'Roast Turkey' preceded by this observation:

"A Christmas dinner with the middle classes of this empire would scarcely be a Christmas dinner without its turkey, and we can hardly imagine an object of greater envy than is presented by a respected portly paterfamilias carving, at the season devoted to good cheer and genial charity, his own fat turkey, and carving it well."

The recipes for plum puddings are noted to be "seasonable in winter", but two are headed "Plum Pudding, A Plain Christmas for Children" and "Plum Pudding Christmas, Very Good". The second has a footnote to the effect that it is "seasonable on the 25th December" as well as "at Christmas time".

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"Cooking for Christmas" (Convoy, 1949) is one of the many cookery books catering specifically for Christmas that can now be picked up very cheaply.

Mrs Beeton suggests that mincemeat should be made around the beginning of December, but gave no indication whether the resulting mince pies were to be saved for the Big Day itself.

Rather surprisingly, Charles Elme Francatelli, for a while Chief Cook and Maitre d'Hotel to Queen Victoria, ignored Christmas completely in his book "The Modern Cook" (1846). He did, however, include recipes for meals he had himself cooked in December, and these included poultry and game.

The cookery writer Elizabeth Craig made up for Francatelli's deficiency in "Court Favourites" (1953), over a century later. She was given access to a scrap book of Queen Victoria's which contained recipes and notes. There is one menu headed "Queen Victoria's Christmas Dinner, Osborne, December 1895". The menu fills an entire page and comprises twenty-one items with a choice of game, followed by five

sweets, as well as plum pudding and mince pies. As if this wasn't enough, there were more dishes "on the sideboard"!

In one of the earlier cookery books, "A New System of Domestic Cookery" (1806), the author, Mrs Rundell, assumed turkey was the correct bird to serve. After giving recipes for alternative stuffings, she wrote: "It is an invariable practice to serve salt meat of some kind with roast turkey — either ham, tongue, bacon or salt chine the latter principally at Christmas."

Rather oddly, the section on sweet puddings opened with the statement: "Under this head the plum pudding stands foremost as a truly national dish." National rather than seasonal? It doesn't sound as if Mrs Rundell was fond of plum pudding herself, for she added: ". . have a metal sauceboat filled with brandy; set it alight on the table and pour a portion of it in a flame upon each slice of pudding. It will be found a great improvement."

ECONOMY

The full title of this book is "A New System of Domestic Cookery, Formed Upon Principles of Economy; and Adapted for the Use of Private Families", by "A Lady". It was published by John Murray in 1806, although the title page is undated. The book, however, was on sale in the bookshops throughout the country in December 1805, especially in time for Christmas!

Today's busy housewives need all the help they can get for what can be a marathon of planning and preparation of meals for relatives and visitors — after all, the Christmas break can last for around two whole weeks these days. Fortunately, though, today they are spared a long search for ideas and information.

Most women's magazines these days, starting early in the autumn, give numerous hints, menus and ideas for every possible occasion and contingency. But probably the ideal solution is to own at least one cookery book which caters for nothing but Christmas. The few available are fairly recent in date and presumably were written to answer the need of people who prefer to produce homemade meals with all the trimmings, rather than rely wholly on ready-mades, tins or frozen food; and to ensure there is

enough of everything to last over the long holiday period. Then, having done as much as possible in advance, cooks can relax, knowing the bulk of the work has been done and only needs to be produced and heated at the required times.

Most of these books, too, are extremely reasonably priced, and can be picked up fairly easily from secondhand bookshops.

The most comprehensive of the specialised Christmas cook books must be an early one by Fanny and John Cradock. Anyone working from their "Coping with Christmas" (1968), though, needs to be methodical and have quite a lot of storage space. Right away we are told that it is a good thing to get the cakes and puddings made and out of the way in January! The book then takes readers through the entire year with what can/should be done at each stage. This section ends with details about laying the table, and even the best way to arrange items in and on the cooker on December 25th.

Each season is mentioned, with tips such as buying gifts in the spring, and ensuring that new potatoes will be ready in eleven months time. The summer is the time for

making pot pourri and jams. Mincemeat should be made in the autumn, to have time to mature, and this is also the time to check one's Christmas card list. The whole of December is a count-down of last minute essentials.

Another Christmas cook book which gives ideas for items to be prepared in advance is "Vision of Sugarplums" (1968), by Mimi Sheraton. The "Jamaica Black Fruit Cake" is supposed to be started in August, when the vital fruits and nuts are covered with a mixture of rum, orange juice and cherry brandy. This is left until the actual cake is made (not later than early November as it is recommended that it be left to 'ripen' for two months).

COOKIES

An American publication, this one includes cakes and cookies from all over the world, and is helpful for anyone who wants to get away from nothing but The Cake year after year. There is another interesting chapter taking readers through from Advent to Twelfth Night with rituals and customs of different places, while the recipes themselves

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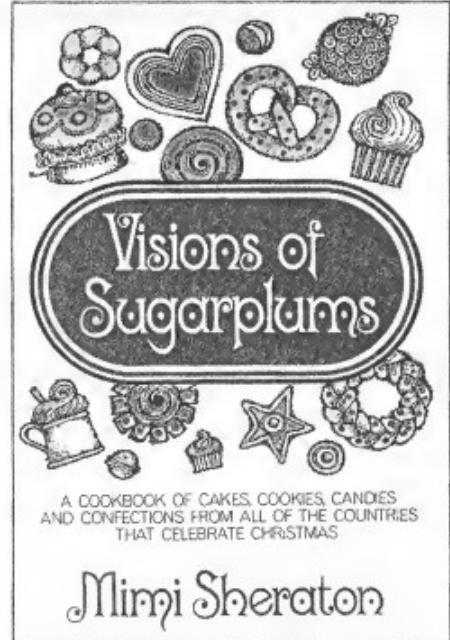
have details such as: "Dutch children leave wooden shoes at the fireplace to be filled by Sinterklaas on December 6th, St Nicholas' Eve. Those who have been good will find, among other presents, cakes in the shape of their first initial." Or that "Kutya is placed outdoors for Father Frost as a bribe to keep him from freezing the crops." While Moravian Brown Sugar Cookies were "usually served to visitors who come to see the family creche."

BASIC

A useful basic cook book is by Frances Carmichael, who was taught to cook by Elizabeth Craig, author of "Court Favourites". "Cooking for Christmas" (1949) gives extremely good information for straightforward items of poultry, puddings, sauces, cakes and so on, with a chapter on how to use up the leftovers. This is perhaps ideal for a new housewife who has never catered for large numbers before. As in "Coping with Christmas", this book gives a countdown, but here only for the month of December. Freezers were almost unheard of when the book was published in 1949, so everything made in advance had to be something which could be kept in an airtight tin. The December plan really gets going in the second week, with the making of everything for those tins; then it goes through almond paste, mincemeat, icing the cake, last minute shopping, pastry ("keep in the 'fridge wrapped in greaseproof paper"). Finally comes everything which had to be left as late as possible, with the really hard work for December 24th.

Like most cookery books from this period, "Cooking for Christmas" should be available for a very reasonable price. For anyone who enjoys traditional cooking, the 1970s produced a number of cook books based on really old time recipes: "A Heritage of British Cooking", "Seven Centuries of English Cooking", "Old Cook Books", and similar titles. Earlier there had been the excellent "Good Things in England" and "Food in England".

A book from that group, "Old English Cookery", by Peggy Hutchinson, had one chapter devoted to "Christmas Fayre: Old Country Recipes". Mrs Hutchinson gave traditional information such as a recipe for



Mimi Sheraton

"Visions of Sugarplums" – an apt title for this mouthwatering selection of Christmas confections from all parts of the world.

Frumtunity, which she informed her readers was "the origin of the Christmas pudding and cake – liquid spice conveyed to the mouth by a spoon, probably a horn one." Or her Yule Loaf: "We always make this a month before Christmas so that it is matured. Where there is a lot of entertaining it is an excellent cake to supplement the usual Christmas cake."

BOOKLETS

Over the years some magazines have given away leaflets or entire booklets aimed at helping people with Christmas. They are handy for keeping, and more durable than odd pages which few people remember to cut out and put in a scrap book. One such post-war booklet of the 1940s included a picture of a butcher's shop with the remark that in 1937, turkeys were 1/- to 1/4 per pound!

An equivalent American booklet has cleverly alliterative chapter headings ranging

from "Christmas Creations" through "Festive Favourites" to "Wassail Wonders". This "Good Housekeeping's Christmas Cook Book" (1958) kindly included a Holiday Plum Pudding which was "especially nice for someone far from home, because it mails easily and keeps well." A nice thought.

Another American book, "Christmas in Williamsburg", needs to be used in conjunction with "The Williamsburg Cook Book". The latter points out, truly, that Christmas is primarily a religious festival. However, a recipe is given for "Crown of Turtle", which became popular after the original boar's head was no longer readily attainable.

BYGONE

Described as "a nostalgic evocation of bygone Christmas", "Christmas Fare" (1981), by Judith Holder and Alison Hard-
ing, is a beautiful book. Delightfully illus-
trated, it is an extremely readable cook
book. There is at least one full page of
details on the customs associated with each
item — and there are plenty of those:
"Christmas Eve Whigs", "The Great Sirloin",
"Bannocks and Godcakes", to quote just a
few. There are recipes by many cookery
writers of the past in the text, many of
which can easily be used today.

In 1980, Shona Crawford Poole produced "Cooking for Christmas and Other Feasts", which is described as containing a unique

collection of recipes from all over the world. Again, helpful for people who prefer to get away from standard cakes and puddings, although they are in there as well. A year later came "Christmas and Festive Day Recipes" (1981), by Sara Paston-Williams, which is another handy book to own because it gives ideas for other 'special dates of the year'.

Two really useful books with which to end this mouth-watering list are "Freezing for Christmas" (1977) and "Christmas from the Freezer". As with all 'Home and Freezer Digest' recipes, each one ends with information about how to serve at once — or later. So, even for people who don't own a freezer, they are helpful to own, with their wide range of sometimes unusual ideas. "Freezing for Christmas" tells the reader what to prepare and when from October onwards. The book ends with final instructions on when the foods which have been frozen — or bought ready-frozen — should be taken from the freezer, to allow correct thawing time or time in which final details can be added, such as icing decorations to cakes.

If dedicated cooks can find some or all of these books, not only will they have a feast of information about the changing eating habits of the past 100 years or so, but they will be well equipped for what is probably the busiest time of the cooking year.

SOME COLLECTABLE CHRISTMAS COOKERY BOOKS

RARE 19TH CENTURY TITLES

A NEW SYSTEM OF DOMESTIC COOKERY By Mrs Rundell (John Murray, 1806)	£1.50-£2.50
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THE CHILDRENS BOOKS OF MALCOLM SAVILLE

CREATOR OF THE FAMOUS 'LONE PINE' SERIES
OF CHILDREN'S ADVENTURE STORIES

BY ROBERT NEWBURY



The stories of Malcolm Saville have been consistently popular with children since he began writing them over forty years ago. It is only in recent years, however, that his books have become popular with collectors, and now many of his adventure stories and lesser known non-fiction titles are rapidly increasing in value.

Malcolm Leonard Saville was born in 1901 in Hastings, Sussex. After a private education, he joined the publicity department at Cassell in 1920, before moving to work for the Amalgamated Press in 1922. Here he became Sales Promotion Manager and stayed until 1936 before moving to George Newnes, who were later to publish most of Saville's 'Lone Pine' series.

It was not until 1942, when Malcolm

Saville was forty-one years old, with four children of his own, that he wrote his first book.

"Mystery at Witchend" is an adventure story set in wartime Britain, centring round a group of spies who had set up their base in a cottage on the lonely Long Mynd in Shropshire. The spies are eventually exposed by a group of children who meet up and form a secret club at the base of a lonely pine tree on the side of the Long Mynd. And so the 'Lone Pine Club' was born, whose members were to share twenty adventures over the next thirty-five years.

LONE PINERS

The Lone Piners themselves all had distinctive characters which were developed throughout the series. Much is made of the interplay between them, their loyalty to each other, and their occasional failings.

The original Lone Pine Club had just five members. The Mortons, who spent their holidays at Witchend, their old house in the country, feature in all the stories. David, at fifteen the oldest Lone Piner, is sturdy, reliable and athletic. His brother and sister, Richard and Mary, are twins aged nine in the first story, and their childlike chatter and ability to irritate their adversaries is a popular feature of the stories. They also add interest for younger readers, for the 'Lone Pine' stories can be enjoyed by children over a wide range of ages.

Petronella Sterling is a few months younger than David, and lives on the Long Mynd with her father, who looks after the reservoir on the mountain. She becomes

David's special friend, and their developing relationship comes to a happy conclusion in the final book.

The other original 'Lone Piner' is Tom Ingles, a Londoner who comes to work on his uncle's farm. He hates the countryside at first, but eventually comes to like it and to want a farm of his own. As the Lone Pine series progresses, further characters gradually join the club. In "Seven White Gates" (1944), the romantic and excitable redhead Jenny Harman appears. Her father runs the village shop on the further side of the Long Mynd, and she quickly becomes Tom's companion.

DOLPHIN

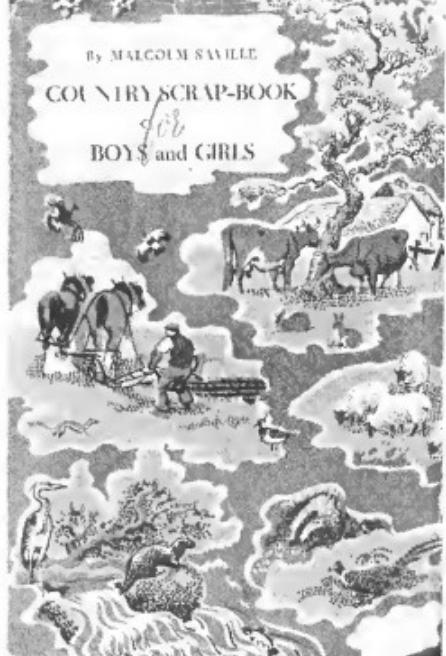
In the excellent "Gay Dolphin Adventure" (1945), set in Rye, the bookish John Warrender and his cousin Penny are introduced. This constant bringing in of new characters works well, I think, giving readers a chance to follow the course of the characters' lives throughout the stories; it also gives a strong incentive to collect the complete 'Lone Pine' series. All the Lone Piners appear in the final story "Home to Witchend" (1979), which also contains a list of the characters from the stories, and the books in which they appeared.

The striking feature of "Mystery at Witchend" (1943), and all Malcolm Saville's stories, is his descriptions of locations. The Lone Pine series explores some of the hidden corners of England: the Shropshire hills, the Yorkshire dales, the Norfolk broads, Rye and Romney Marsh, and Dartmoor. This adds an air of authenticity to the stories, and all these places can be visited and explored, unlike the nondescript settings of many children's stories. Indeed, it is possible to find (with the aid of the foreword of

BY MALCOLM SAVILLE

COUNTRY SCRAP-BOOK

for
BOYS and GIRLS



The four "Scrapbooks for Boys and Girls" all featured fine dust-wrappers by Tunnicliffe. "Country Scrapbook" (1944) now fetches £3-£4.

"Secret of the Gorge" and a good map!) the river bank where the Lone Piners camped in that adventure, and the old bow bridge and ruined cottage featured in the story. This is an adventure that many Malcolm Saville enthusiasts have shared, as I found out while chatting to the owner of the teashop in nearby Leintwardine.

Not surprisingly, "Mystery at Witchend" is one of the hardest of the Malcolm Saville first editions to find. A VG copy in its original dust-wrapper would fetch £12-£15 today. As with most children's books, dustwrappers can be difficult to come by in VG or Fine condition, but in general, most Malcolm Saville first editions can still be found in dust-wrappers for quite reasonable prices.

"Mystery at Witchend" was an immediate success, and was soon followed by "Seven White Gates" (1944), and "The Gay Dolphin Adventure" (1945). All three

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"*The Gay Dolphin Adventure*" (Newnes, 1945) was the third book in the 'Lone Pine' series.

stories were serialised on 'Children's Hour' and soon established Malcolm Saville as one of the top contemporary children's writers.

In 1944 Malcolm Saville's first non-fiction title was published. This was "Country Scrapbook for Boys and Girls", soon followed by "Open Air Scrapbook" (1945) and "Seaside Scrapbook" (1946). All three titles are surprisingly easy to find today. "Open Air Scrapbook" has descriptions of Shropshire, Rye and the Yorkshire dales, emphasising Malcolm Saville's love of those areas. All three books contain descriptions of the countryside flora and fauna. "Malcolm Saville's Country Book" (1961) and "Malcolm Saville's Seaside Book" (1962) are revised and updated versions of these three titles with some extra items. Saville's own favourite of his countryside books was "Jane's Country Year" (1946), the story of a girl on a farm watching the changing seasons. This is a good quarto-size book with fine illustrations. A VG

copy in dust-wrapper is fairly difficult to find and would cost around £7-£8. The octavo edition published in 1953 is not nearly so attractive and is worth only a few pounds complete with dust-wrapper.

Of his other non-fiction titles, "King of Kings" (1958) is a well written and sensitive 'life' of Christ for children, and it is not too hard to find.

His "Come to . ." travel series, featuring London, Cornwall, Devon and Somerset (1966-1969), however, is a lot more difficult to come by. Many of these non-fiction titles will take the Malcolm Saville collector into sections of bookshops where he or she may never have been before. The books can sometimes be found at excellent prices, as many dealers are still unaware of the interest in all Malcolm Saville titles. Keen eyes and patience can bring rewards here.

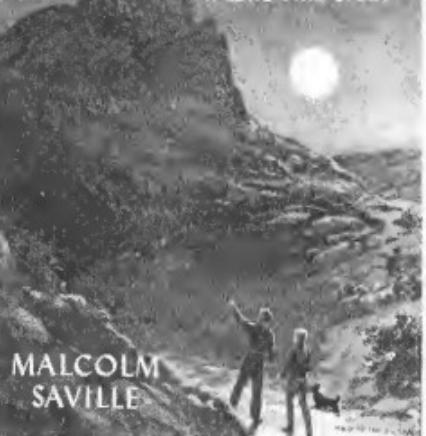
TROUBLE

1954 saw the publication of the first of a set of seven stories about Mike and Mary Bishop, called "Trouble at Townsend". This book was written in response to a request from the Children's Film Foundation for a story that could be made into a film. The film was duly made at Malcolm Saville's home, and featured the young Petula Clark as Mary. The "Mike and Mary" books are gentle stories aimed at children younger than the 'Lone Pine' readers. There were seven of them over the next twelve years, and several later series aimed at a similar readership (the "Susan and Bill" and "Lucy and Humf" and "Nettlefold" series). These had similar themes, with the emphasis on life in the countryside. These stories show the rare ability of the author to present the freshness of life through the eyes of children without ever sounding trite or patronising. All the characters are roundly defined, and the country scenes are well observed.

The 'Jilly' series commenced in 1948 with "Redshanks Warning", set on the Norfolk broads and featuring Mandy, Prue and Tim Jilly. The Jilly stories have a charm of their own; "Two Fair Plaits" (1948) shows Malcolm Saville's ability to describe the back streets of London as well as his more usual country settings, whereas "Strangers at Snowfell" (1949) is particularly well-written, conveying the chill of a train

The NEGLECTED MOUNTAIN

A LONE PINE STORY



"The Neglected Mountain" (1953) is one of the very best of the 'Lone Pine' stories, and features this atmospheric jacket design by Bertram Prance.

composer, leave little room for Juliet's younger brother, Simon. The stories, however, are exciting enough, with "A Palace for the Buckinghams" (1963) being my own particular favourite. The first four Buckingham titles were published between 1954 and 1963, but most copies I have seen have not survived particularly well. The latter two titles were re-issued by Collins in the 1970s. They are set abroad and seem a little lightweight compared with the earlier stories. They are also much easier to find.

TUSCANY

"Three Towers in Tuscany" (1963) saw a change in direction for Malcolm Saville, now in his sixties. It was the first of a series of seven books published by Heinemann featuring the secret service agent Marston Baines and some of his undergraduate friends. These books were aimed at older children to bridge the gap between children's adventure stories and adult fiction. They were well-received by the critics at the time, and are second only to the 'Lone Pine' series in popularity with collectors. They are quite hard to find in good condition, although most of the dust-wrappers have survived intact. All the stories are set abroad in more exotic locations than previous stories, and feature more serious crimes such as drug peddling and diamond smuggling.

In the 1960s and early 1970s, all of the 'Lone Pine', 'Jilly' and 'Buckingham' stories were reissued in Armada paperback revised editions. There were also some hardback editions produced by Collins. These new editions were edited by Malcolm Saville to fit the 160 or 192 page format of Armada books, and serve to illustrate why collectors are keen to find the original edition of any

trapped in a snowdrift. It also features attractive front endpapers with pictures of the three Jillys.

"The Master of Maryknoll" (1950) is the first of the books about the Buckingham family. Personally, I find that these books lack the balance of the 'Lone Pine' and 'Jilly' series. The older children, Juliet Buckingham and her close friend Charles Renislau, the son of a Czechoslovakian



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particular book. Although the storylines themselves are unchanged, much of the charm of the original stories is lost. The twins in the 'Lone Pine' series suffer particularly, with much of their banter being lost in order to compress 225 pages into 192. There are also some less significant changes. For instance, the rather quaint 'hullo' of 1943 becomes 'hello' in the 1960s, and 'Mummy' and 'Daddy' give way to the more adult 'Mother' and 'Father'.

RIGHTS

More recently, the publisher John Goodchild has acquired the rights of the Saville books, and has so far published the first ten titles of the 'Lone Pine' series, with the remainder due to come out in the next two years. Some new paperback editions are scheduled for Summer 1987. These books are nicely produced, but the text has again been altered from the original editions, and

"Saucers Over the Moor" (1955), set in the rugged terrain of Dartmoor, was again illustrated by Bertram Prance. This book now sells for £6.50-£7.

SAUCERS OVER THE MOOR

A LONE PINE STORY

MALCOLM SAVILLE

KING of KINGS

MALCOLM
SAVILLE



"King of Kings" (Nelson, 1958), a sensitively written life of Christ, showed a change of direction for Malcolm Saville the adventure story writer.

there are no illustrations.

In addition to the books published by Malcolm Saville, there is plenty of scope for the collectors of signed items and letters. This is because throughout his career Saville encouraged his readers to write to him, and always guaranteed them a reply. This was no mean achievement, when you consider that during the 1950s and 1960s he was one of the most popular children's novelists, and must have been inundated by mail!

NEWSLETTERS

The Lone Pine Club was formed in the late 1950s, and published regular newsletters well into the 1960s. These are likely to be quite scarce now, and most will be in the hands of collectors who have kept them since childhood. In addition, Malcolm Saville was always ready to sign books on request, so many signed books are still available. As his popularity increases, however, signed items seem likely to be snapped up, and will consequently increase in value.

The quality of illustrations in Malcolm Saville books varies considerably. The first edition of "Mystery at Witchend" was illustrated by G.E. Berry, but subsequent editions, and the next seven 'Lone Pine' titles, were excellently illustrated by Bertram Prance. They now have an old world charm about them, even though they were published only thirty or forty years ago. They featured many full page illustrations, and some of the coloured dust-wrappers are very attractive. Three of the 1960s titles were also illustrated, but mostly with small sketches of little merit, at the start of each chapter. The latter titles of the series had no illustrations. The 'Jilly' series were first illustrated by the fine pictures of Lunt Roberts; and then by 'Wynne', whose illustrations were excellent. The last two of the series had illustrations by Tilden Reeves and Marcia Lane Foster, and are very poor by comparison.

Lunt Roberts also illustrated the 'Mike and Mary' series, while Ernest Shepard (more famous for Winnie the Pooh) had drawings featured in the 'Susan and Bill' books. Bernard Bowerman's illustrations in

red, green and black were an unusual and attractive feature of "Jane's Country Year". Most of the other illustrators used by Malcolm Saville vary from the moderate to the frankly poor; a complete list of the illustrators of all the books is given in the bibliography.

STANDARD

The general standard of Malcolm Saville's books is very high. As with any children's adventure writer, there are limits to the contents of his books. There is little violence, and of course no murders; but the children experience more than their fair share of kidnappings, natural disasters and buried treasure. There is always a point, too, where the adults have to take over to 'wind up' an adventure. In the 'Jilly' and 'Buckingham' series, it is often the father figure of the family who eventually takes over. In the 'Lone Pine' books, Malcolm Saville gets around this problem several times via the character of James Wilson, a journalist with a keen sense of adventure.

The 'baddies' themselves sometimes seem a little caricatured, however. Many of them

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are easily identifiable by their habit of smoking, wearing dark glasses, or being foreign. But the female character of 'the Ballinger', a formidably large lady in tweeds, is a memorable creation and appears in many of the 'Lone Pine' stories. The encounters between the twins and 'the Ballinger' are some of the highlights of the series.

HOME

The final 'Lone Pine' book was "Home to Witchend", first published by Armada in 1978. The first hardback edition, published by Severn House, is very scarce and, surprisingly, about the hardest title to find. The story is not a great one, but it brings together all the Lone Piners and many of their friends from previous stories. Malcolm Saville clearly knew that this was to be the last of the series, and left the Lone Piners on an

optimistic note with the twins taking over the club as the older children come of age.

The last Marston Baines story, "Marston Master Spy" was also published in 1978. Although there were a few more non-fiction titles published, these were the last of Malcolm Saville's adventure stories before his death in June 1982.

Ironically, it is since then that readers who grew up with his stories have started collecting his books, and now want to have a complete set of their own volumes. There is an increasing number of followers of the 'Lone Piners', and with new editions of Malcolm Saville books now available, their popularity looks assured for years to come.

We would like to thank Kyria Olympias and Sue Geary for their help with the Malcolm Saville bibliography.

COMPLETE UK BIBLIOGRAPHY OF MALCOLM SAVILLE'S CHILDRENS BOOKS

A guide to current values of first editions in VG condition with dust-wrappers

LONE PINE SERIES

MYSTERY AT WITCHEND (Newnes, 1943) III. G.E. Breary	£12-£15
SEVEN WHITE GATES (Newnes, 1944) III. Bertram Prance	£6-£10
THE GAY DOLPHIN ADVENTURE (Newnes, 1945) III. Bertram Prance	£7-£8
THE SECRET OF GREY WALLS (Newnes, 1947) III. Bertram Prance	£7-£8
LONE PINE FIVE (Newnes, 1949) III. Bertram Prance	£6.50-£7
THE ELUSIVE GRASSHOPPER (Newnes, 1951) III. Bertram Prance	£6.50-£7
THE NEGLECTED MOUNTAIN (Newnes, 1953) III. Bertram Prance	£6.50-£7
SAUCERS OVER THE MOOR (Newnes, 1955) III. Bertram Prance	£6.50-£7
WINGS OVER WITCHEND (Newnes, 1956)	£6.50-£7
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MAN WITH THREE FINGERS (Newnes, 1966) III. Michael Whittlesea	£7-£8
RYE ROYAL (Collins, 1969)	£7-£8
STRANGERS AT WITCHEND (Collins, 1970)	£7-£8
WHERE'S MY GIRL (Collins, 1972)	£7-£8
HOME TO WITCHEND (Armada, 1978) Paperback	£2-£2.50
HOME TO WITCHEND (Severn House, 1979) Hardback	£12-£15

'JILLY' FAMILY SERIES

REDSHANK'S WARNING (Lutterworth, 1948) III. Lunt Roberts	£4-£5
TWO FAIR PLAITS (Lutterworth, 1948) III. Lunt Roberts	£4-£5
STRANGERS AT SNOWFELL (Lutterworth, 1949) III. Wynne	£5-£5.50
THE SIGN OF THE ALPINE ROSE (Lutterworth, 1950) III. Wynne	£5-£5.50
THE LUCK OF SALLOWBY (Lutterworth, 1952) III. Tilden Reeves	£5-£6
THE AMBERMERE TREASURE (Lutterworth, 1953) III. Marcia Lane Foster	£6-£6.50
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THE BUCKINGHAMS AT RAVENSWYKE (Evans, 1952) III. Alice Bush	£4-£5
THE LONG PASSAGE (Evans, 1954) III. Alice Bush	£6-£6.50
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'MARSTON BAINES' THRILLER SERIES	
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THE PURPLE VALLEY (Heinemann, 1964)	£6-£7
DARK DANGER (Heinemann, 1965)	£6-£7
WHITE FIRE (Heinemann, 1966)	£6-£7
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THE FLYING FISH ADVENTURE (Murray, 1950) III. Lunt Roberts.	£4-£5
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SUSAN, BILL AND THE BRIGHT STAR CIRCUS (Nelson, 1960) III. T.R. Freeman	£6-£6.50
SUSAN, BILL AND THE PIRATES BOLD (Nelson, 1961) III. T.R. Freeman	£6-£6.50
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CORONATION GIFT BOOK (Daily Graphic-Pitkin, 1952)	£7-£7.50
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KING OF KINGS (Lion Publishing, 1975) Revised edition	£4-£5
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THE WONDER WHY BOOK OF EXPLORING A WOOD (Transworld, 1979)	£3-£4
THE WONDER WHY BOOK OF EXPLORING THE SEASIDE (Transworld, 1979) P/B	£1-£2
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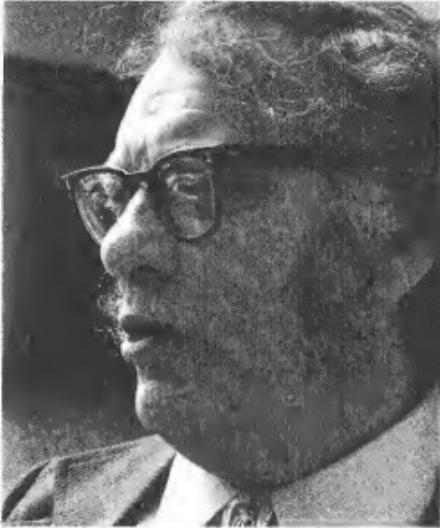
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THE FICTION OF ISAAC ASIMOV

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BY MIKE ASHLEY



If you were to take a census amongst non-sf readers to name a science fiction writer, the chances are that you'd end up with a two-horse race. Without conducting such a survey, I could still guarantee that the two names heading the list would be Isaac Asimov and Arthur C. Clarke. There would certainly be other names on the list, but these two are far and above the best-known science fiction writers in the world. We'll leave Arthur Clarke for another day and this time concentrate on that prolific powerhouse, Isaac Asimov.

Isaac Asimov — and do please note the spelling: it's not Issac or Azimov, as has so often appeared in print, even on his stories — must be ranked among the world's most prolific writers. His book total now exceeds 300 and with the logarithmic scale at which his output is growing, it will probably be dangerously near 400 by the time this is printed.

Recently he's taken to co-editing a range of science fiction and fantasy anthologies which helps shortcut the process, but his output is no less impressive for all that. The bulk of his books are non-fiction, dealing with subjects ranging through all of the physical sciences and on to and including geography, mythology, history, the Bible, Shakespeare and even such titles as "The Sensuous Dirty Old Man" (Walker, 1971)

and "Lecherous Limericks" (Walker, 1975).

But it was as a sf writer that Asimov first came to fame, and how he is best known today, and it's this career that I would like to concentrate on.

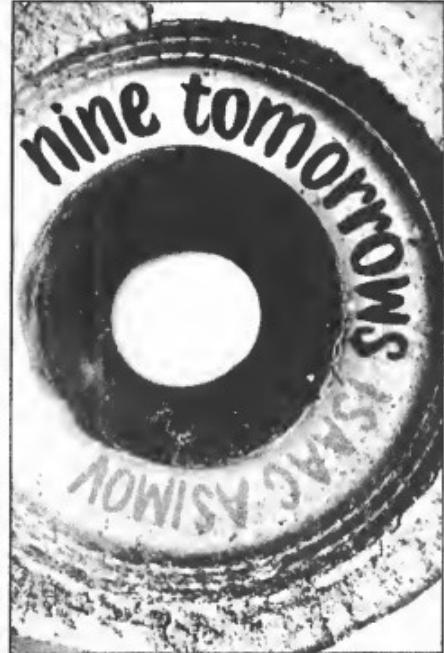
Although now an American national, Asimov was Russian by birth. He was born in the village of Petrovichi near Smolensk on January 2nd, 1920. At least, that's the day he celebrates, although the exact date was never recorded. It is further confused by the fact that Asimov was born in the transitional period when Russia was at last phasing out the old Julian Calendar and adopting the Gregorian. Perhaps it was all this that gave Asimov his fascination for dates and his delight in recording facts.

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The Asimovs emigrated to America in 1923. After a variety of jobs, Asimov's father established a small confectionery and newsagents — remembered affectionately as 'the candy store'. It was through this store that young Asimov, who had already become an avid reader at the local library, became aware of the pulp magazines, and in particular the 'gosh-wow-wonder' of the sf pulps published by Hugo Gernsback, such as 'Amazing Stories' and later 'Wonder Stories'. Asimov totally fell in love with science fiction and was soon trying to write it. He discovered sf fandom and became a member of the astonishing fan group known as the Futurians. This included such future writers and editors as Frederik Pohl, Cyril Kornbluth, James Blish and Donald Wollheim, and has to be regarded as one of the most talented of all sf groups.

ASTOUNDING

The leading science fiction magazine of the mid-Thirties (and for the next two decades) was 'Astounding Stories' (later 'Astounding Science Fiction', and later still 'Analog'). In 1938 'Astounding' had a new editor in the shape of John W. Campbell, Jr. and Asimov has never stinted in his praise of how Campbell encouraged him as a writer: "my literary father" he calls him in the first volume of his autobiography, "In Memory Yet Green" (Doubleday, 1979). Nevertheless, Campbell had to have something to work with and Asimov was a born writer. The need to express himself in writing on any subject flowed naturally and the ability to express himself personally attracted a ready readership. It only needed someone in authority to briefly hold the reins on the exuberant youth, to steer a



"Nine Tomorrows" (Dobson, 1963), subtitled "Tales of the Near Future", contains nine stories.

natural writer into a professional one.

By chance Asimov's first fiction sale was not to Campbell. He had sent a manuscript already rejected by Campbell to 'Amazing Stories'. "Marooned off Vesta", a rather straightforward scientific problem story, appeared in the March 1939 issue, and thus launched Asimov the writer. Asimov, however, would not feel he had been really launched until he had sold to Campbell, and it would be six months after his first sale before Campbell bought "Trends", which was published in the July 1939 'Astounding'.

Asimov had made it. Although he contributed to many other sf magazines during the 1940s, it was his stories in 'Astounding' that established him and in doing so contributed towards the creation of modern science fiction.

From those early days Asimov rapidly established an enviable reputation and there were three areas specially his own. Firstly,

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if Asimov is known for anything by the non-fiction reader, it is for his robot stories. He is even credited with having coined the term 'robotics'. It was Asimov who formulated the three laws of robotics (although he claims they were Campbell's idea) which now seem so central to any consideration of artificial intelligence. The story that really started the series was "Reason" ("Astounding" April 1941) followed rapidly by "Liar!" (May, 1941) and "Runaround" (March 1942). The early robot stories were later collected together in Asimov's second book, "I, Robot" (1950).

ROBOT

At the time the robot series was taking shape, Campbell asked Asimov, "What do you think would happen if men were to see the stars for the first time in a thousand years?" "I don't know", Asimov replied blankly. "I think they would go mad," Campbell returned. "I want you to write a story about that."

And Asimov went home and wrote "Nightfall". Published in "Astounding" in September 1941, it has since gone down in the annals of science fiction as the best sf story ever written. Even Asimov, not known for his modesty, regards this as an exaggeration and it is, of course, absurd to be absolute. But it's one of those stories that history has done its best to elevate, and the reality has long since lost out to the legend.

GALACTIC

Asimov now posed an idea to Campbell: that of the fall of a Galactic Empire and its subsequent revival. Campbell enthused and Asimov wrote "Foundation" ("Astounding", May 1942). Thus appeared the first of Asimov's continuing Foundation series. They all appeared in "Astounding" during the 1940s and were at length published in book form by Gnome Press in three volumes as "Foundation" (1951), "Foundation and Empire" (1952), and "Second Foundation" (1953). The books have been known ever since as "The Foundation Trilogy" (and were collected as such by Doubleday NY in 1963). But it was never planned as a trilogy and, as it stood, the sequence was unfinished. By the time the books appeared, though, Asimov had grown tired of the

series. Even when they won a retrospective Hugo award at the 1966 World Science Fiction Convention as the Best All-Time Series, Asimov could still not be cajoled into continuing it. It would be thirty years before he returned to the now classic books and, at the insistence of his publisher, completed "Foundation's Edge" in 1982. It became an instant best-seller and went on to win the 1983 Hugo award as best novel.

Whilst it is gratifying to a young writer to achieve such greatness when barely into his twenties, in time it becomes a considerable yoke to bear, especially when so many people consider that his best work was done at this time. But Asimov was not content to rest on the success of his early work. Quite simply, he is never content to rest at all. His first book appeared in 1950. Originally written in 1947 as a lead novel for another pulp but not published due to a policy change, "Pebble in the Sky" was also the start of Asimov's long association with Doubleday & Co. It is not the most collectable of his books, though. That honour falls to the early Gnome Press editions.

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Gnome Press was one of a small number of publishing houses run by sf fans that flourished in America in the post-war years, when demobbed fans invested their GI funds. Martin Greenberg and David Kyle (an ex-Futurian) formed Gnome Press in 1948 and it had become reasonably well established when they selected "I, Robot" as their ninth book. It was published in an edition of 5,000 copies, with a special run of 1,000 copies as an army paperback. This is far more attractive to collectors than Asimov's first book.

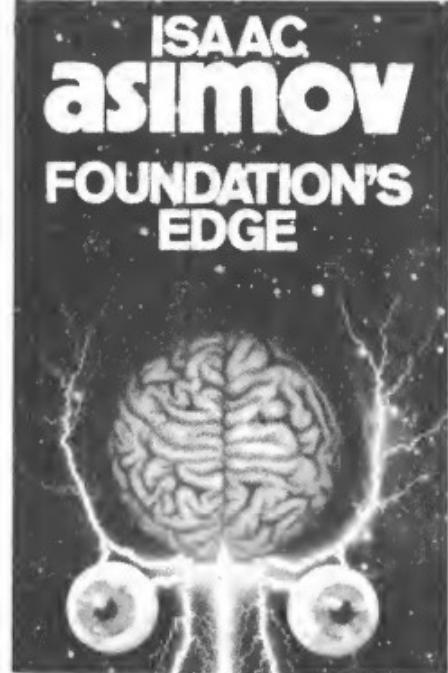
It was also Gnome Press that brought out the three Foundation volumes. Astonishingly these three editions fetched \$950 at an auction in 1983, although most catalogues list them at around \$200 each. Interestingly "Foundation's Edge" appeared not only in a trade cloth edition from Doubleday, but also in a special limited edition of 1,000 copies from Whispers Press, one of the many small press publishers now proliferating in the States. All four Foundation books are thus available in small press editions. The Whispers volume originally retailed at \$50 and is now fetching twice that. It means that all four books, in Mint condition, are now worth upwards of \$1,000 (£700).

In 1951 Asimov began a series of science fiction novels for young readers, recounting the adventures of David 'Lucky' Starr. Originally hoping to have a television tie-in (which never occurred), Asimov opted for the books to appear pseudonymously, and thus the first editions (and some of the reprints) bore the name of Paul French. All published by Doubleday, the series began with "David Starr: Space Ranger" (1952).

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"Foundation's Edge", (Granada, 1983), the fourth in Asimov's celebrated "Foundation" series.

1952 also saw Asimov's name on his first non-fiction book, "Biochemistry and Human Metabolism" (Williams & Wilkins), a text book for medical students written with Burnham S. Walker and William C. Boyd. His first solo non-fiction book, "The Chemicals of Life" appeared from Abelard-Schuman in 1956.

Back in the fiction field Asimov now turned an eye to the mystery genre. Horace Gold, the editor of 'Galaxy' asked Asimov for a robot novel. Asimov was none too smitten with the idea, having hitherto written only robot short stories, but at length he capitulated, and the result was "The Caves of Steel" (1954). "What pleased me most about 'The Caves of Steel'", Asimov would later write, "was that it was pure murder mystery set against a science fiction background. As far as I was concerned it was a perfect fusion of the two genres, and the first such perfect fusion."

To many, Asimov's robot mystery novels are his most satisfactory and accomplished works. The first was followed by "The Naked Sun" (1957), but after that other commitments intervened and enthusiasm flagged. It would be twenty-five years before he completed the third robot novel, "The Robots of Dawn" (1983). This also went on to become a best seller and has been regarded by many as Asimov's best novel. Since then he has managed to produce a further novel linking together the relatively near future world of the robots and the distant world of Foundation in "Robots and Empire" (1985). Both of these volumes are available in small press limited editions from Phantasia Press of West Bloomfield, Michigan. Both issued in slip cases signed and numbered, "The Robots of Dawn" retailed at \$60 with a 750-copy run, and "Robots and Empire" at \$50 for a 650 copy run. Both are now out of print and prices are starting to rise.

Between these books Asimov wrote a number of non-sf mystery novels starting with "The Death Dealers" (1958). His short mystery tales about the Black Widowers began being collected into book form with "Tales of the Black Widowers" (1974). Asimov has also progressively collected together all of his short sf work into book form, the stories interlinked by his delightful egotistical chatter, starting with "The Early Asimov" (1972).

The pressure of his non-fiction writing meant that by 1960 Asimov was writing less and less sf. One odd exception arose in 1966 when he agreed to write the novelisation of the film "Fantastic Voyage" (1966), which had starred Donald Pleasence and Raquel Welch. It does not strictly classify as an original Asimov novel, although he did not follow the film's screenplay but rather the original story outline by Otto Klement and Jerome Bixby. Asimov did not return to full length sf until 1972 with probably his most ambitious novel "The Gods Themselves" (1972), which went on to win both the Hugo and Nebula awards as best novel.

Many of the statistics relating to Asimov are impressive. Apart from the sheer volume of his output, he also contributes a regular monthly science column to the 'Magazine

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FIRST ISSUE

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A DAVID PUBLICATION

Isaac Asimov is the only living writer in the world to have an sf magazine named after him. The first edition appeared in December 1976 (dated Spring 1977), with an introduction by Asimov.

of Fantasy and Science Fiction'. It first appeared in November 1958 and is now in its twenty-eighth year with over 330 essays published. The October 1966 edition of that magazine was a special Asimov issue.

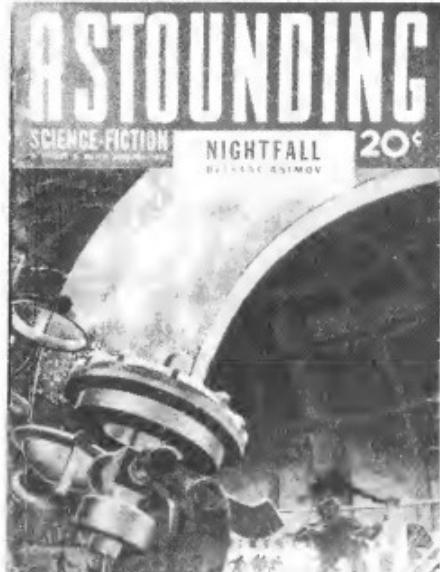
Asimov is also the only living writer in the sf world with a magazine named after him. 'Isaac Asimov's Science Fiction Magazine' appeared in December 1976 (dated Spring 1977) and rapidly became the best selling sf magazine, overtaking the then field leader, 'Analog'. 'Analog' was the name by which, since 1960, 'Astounding' had been known, so the magazine that had nurtured Asimov in his youth, now had to make way for the Master.

In 1983, Asimov underwent a triple bypass heart operation. He survived it "with all flags flying", as he reported, and is now writing more sf than ever, intending to write at least three more Foundation novels

to form a complete sixteen book sequence from "I, Robot" to the latest, "Foundation and Earth" (working title), in progress as I write. It needs a dedicated collector to acquire every one of Asimov's books, but a library of his fiction alone will present the collector with much of the best of that genre written during the last 45 years.

Below we have listed complete bibliographies of Asimov's U.K. and U.S. fiction first editions. As usual, the prices for the U.K. editions are a guide to the current values of his books in this country; but in the case of U.S. editions, we have departed somewhat from our usual practice. The values listed here for U.S. first editions are a guide to what these books are currently fetching in the United States; on the rare occasions that these books appear in this country, their selling price is usually only about two-thirds of the prices quoted here.

By comparing the two sets of prices, you can see very clearly that Asimov is at present a much more valuable author (in book collecting terms) in America than in Britain. The current values for U.K. editions certainly sound like potential bargains!



It was Asimov's stories published in 'Astounding' that really established him as a science fiction writer of outstanding talent and inventiveness.

COMPLETE UK & US BIBLIOGRAPHY OF ISAAC ASIMOV'S FICTIONAL WORKS

COMPLETE U.K. BIBLIOGRAPHY

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THE CAVES OF STEEL (Boardman, 1954)	£10-£12
THE CURRENTS OF SPACE (Boardman, 1955)	£8-£10
PEBBLE IN THE SKY (Corgi paperback, 1958)	£3-£5
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FANTASTIC VOYAGE (Dobson, 1966)	£5-£8
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THE GODS THEMSELVES (Gollancz, 1972)	£10-£12
LUCKY STARR AND THE OCEANS OF VENUS (NEL paperback, 1973)	£1-£2
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THE ROBOTS OF DAWN (Granada, 1984)	£10-£12
NORBY THE MIXED-UP ROBOT (with Janet Jeppson; Magnet paperback, 1984)	£1-£2
NORBY'S OTHER SECRET (with Janet Jeppson; Magnet paperback, 1985)	£1-£2
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FOUNDATION (Weidenfeld & Nicolson, 1953)	£5-£8

SECOND FOUNDATION (Digit Books paperback, 1958)	£5-£8
EARTH IS ROOM ENOUGH (Panther paperback, 1960)	£5-£8
FOUNDATION AND EMPIRE (Panther paperback, 1962)	£5-£8
NINE TOMORROWS (Dobson, 1963)	£5-£8
THE MARTIAN WAY AND OTHER STORIES (Dobson, 1964)	£5-£8
AN ISAAC ASIMOV OMNIBUS (U.S. title is "The Foundation Trilogy"; Sidgwick & Jackson, 1966)	£10-£12
THE REST OF THE ROBOTS (Dobson, 1967)	£8-£10
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To show the difference between the current values of Asimov's U.K. and U.S. first editions, we have compiled a bibliography of his U.S. first editions, and listed the current prices which these books are fetching in the U.S.A. (translated into £).

COMPLETE U.S. BIBLIOGRAPHY

A guide to current U.S. values of U.S. first editions in Very Good to Fine condition. These U.S. editions would normally fetch up to two-thirds of these prices in Britain.

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Rupert, William, Annuals, Biggles, Girls', Infant, older Comics, Giles, Blyton, SF. Modern firsts, Pulp, Andy Capp, World War II, Classics, 1940s/50s Romance/Novels, Teach Yourself etc. 18p stamp for two free lists. Extra lists 2p each. Please specify. Wants lists welcomed. STUDY BOOKS, 23 Stewton Lane, Louth, Lincs. LN11 8SB. Tel. (0507) 607707.

MISCELLANEOUS LIST, most subjects including Modern First Editions, Sailing and Scottish interest. Miss R. McBride, 36 Ballymacormick Rd., Bangor, Co. Down BT1b 2AB, N. Ireland.

CHILDHOOD NOSTALGIA

45 big pages, 4500 titles. Catalogue 2 x 18p stamps. Wants welcomed. Lynch, 25 Shendish Edge, Hemel Hempstead, Herts. HP3 9SZ.

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CHILDREN'S CATALOGUE NO. 8

300+ items. Most collectable authors. Mailing end of month. Large SAE please to: Goodger, 7 Buckland Rd., Salford M6 8GP.

COMIC & COMIC BOOK CATALOGUE VOL. 6 out now. 40 pages (illustrated). Packed with 100s bargains. Also large classified section. Send £1 post paid to: 31 Arcadia Terrace, Blyth, Northumberland NE24 3JX.

AVIATION 1909-1985. Books, magazines. Stamp please. D. Sparkes, 6 Dudbridge Hill, Stroud, Glos. GL6 3HW.

CHILDREN'S & ILLUSTRATED BUMPER CATALOGUE 11

Selection of items including B.B., Blyton, Buckridge, Crompton, Edwards, Johns, Milne, Richards, Saville, School Stories, Utley, Westernman - Anderson, Attwell, Dulac, Rackham, Tarrant, Wain - Annuals, Reference Books, Rupert, ABCs, Novelties, Games, Weekly & Monthly Papers, Cards, Ephemera and a seasonal pot-pourri. Stamp appreciated. Green Meadow Books, Kinoulton, Notts. NG12 8EN.

MILITARY HISTORY

For list of books for sale, send SAE to: Smith, 38 Main Rd., Norton, Evesham, Wores. WR11 4TL.

ATLANTIC BOOKS

offer their latest list for December: MODERN HISTORY being mainly books of a Military & Political nature with a smattering of ancillary items and collection of war poetry and prose. Please send SAE to: 'Deers' Lee, Cefnnyfawr Lane, Llandrindod Wells, Powys LD1 5LD.

AMERICAN CATALOGUE of James Bond UNCLE, Doc Savage, Prisoner, Avengers, Edward Woodward, Professionals, Horror, TV & Movie Magazines, Photos, Posters, Monkees, Paperbacks, Science Fiction items, etc. Catalogue £2.00. Search service. Also buying. Howard Rogofsky, Box 107-BM, Glen Oaks, NY 11004, USA.

CHILDREN'S & SMALL SCI-FI LIST. SAE to: Harris, 191 Pitshanger Lane, London W5 1RQ.

RUPERT

New Rupert catalogue: most annuals from 1946, most Adventure Series 1-35, misc. books etc., etc. Wants lists welcomed. Stamp required. C.J. Fox, 56 Napier Rd., Thornhill, Southampton, Hants. SO2 6BX. Tel. (0703) 466352 evenings.

LARGE ANNUALS LIST

Comics, Sci-Fi, Film and TV. Send large SAE to: G. Lee, 237 Robin Hood Lane, Bluebell Hill, Chatham, Kent ME5 9QU.

THEOLOGY. Church History, Biography, Liturgy, Music. Please send 25p stamp for lists to: George Skelly, 24 Clodesley Square, London N1 0HN.

DETECTIVE OR SCIENCE FICTION lists. SAE please to: Mrs Margaret Perry, 46 Taff Way, Tilehurst, Reading, Berks. RG3 4BA.

BOOKS ON COSTUME, FASHION, SOCIAL HISTORY, Embroidery and allied subjects. Send stamp for catalogue to: Felicity J. Warnes, 82 Merryhills Drive, Enfield, Middx. EN2 7PD.

COLLECTORS' BOOKS

Antiques, Coins, Stamps, etc. List - send SAE to: Gates, 15 Lissel Rd., Milton Keynes MK6 3AX.

MODERN 1st & ILLUSTRATED CATALOGUE available from: S. Tate (Books), 5 Wharfebank Terrace, Tadcaster, N. Yorkshire.

CHILDREN'S LIST - ready 1st December: Blyton, Oxenham, Johns, etc. Large SAE please. Trisha Marshall, 9 Abinger Mews, London W9 3SP.

CINEMA LIST including Monroe items. SAE to: Gates, 15 Lissel Rd., Milton Keynes MK6 3AX.

MODERN FIRST EDITIONS November catalogue. Stamp/SAE to: Darees Books, 22 Wanley Rd., London SE5 8AT.

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Continued overleaf

CURRENT CATALOGUES continued

GENERAL LIST including Sport, Children's, Natural History and many other subjects. SAE to: Howell, 6 Papermakers Lane, Wybridge, Devon PL21 0JZ.

CATALOGUES

Children's, Detective/Fiction and Non-Fiction in rotation. Send SAE marked with your choice to catch initial mailing. Mrs. E. Denton, 18 Green Lane, Amersham, Bucks. HP6 0JZ.

CARTOONS/CHILDREN'S/COMICS

Huge stock books/annuals, e.g. GILES, Andy Capp, Thelwell, Low, Gambols, RUPERT, Dr Who, Beano, Dandy, TV21, etc. 1000s comics - 1930s/40s/50s/60s, e.g. Beano, Dandy, Topper, Eagle, Film Fun, Thriller Magazines. SAE for list to: Facet Books, 3A Staithe Rd., Heacham, Norfolk. Tel. (0485) 70232.

CHILDREN'S BOOKS

Winter Catalogue in preparation: Fiction, Annuals, Textbooks, Illustrated & Novelty Books 1750 to the present. M. & D. Reeve, 53 Cumnor Hill, Oxford. Tel. (0865) 862057.

CRIME - 700, **CHILDREN** - 400. SAE for lists. M. Brown, 64 Legbourne Rd., Louth, LN11 8ER. **MODERN 1st EDITIONS CATALOGUE** available now. Stamp appreciated. Keith Thompson, 4 Sunset Close, Beachlands, Pevensey Bay, Sussex BN24 6SA.

CHILDREN'S/CHILDREN'S ILLUSTRATED List No. 10. SAE please to: Della Hanson, 20 Churchills Avenue, Rearsby, Leicester LE7 8YF.

VINTAGE PIN-UP, GLAMOUR & NATURISM catalogue. Magazines, books, photographs, etc. £1 brings latest catalogue listings 1000s of items of naughty nostalgia. Yesterday's Paper, Cornhill, Wellington, Somerset.

HUNDREDS OF BOOKS FOR SALE
including Fiction, History, Biography, Travel, War-related, etc. Please state interest with SAE to: W.G. Evans, Historic Prints & Maps, 83 Llanthewy Rd., Newport, Gwent NP9 4JZ. Tel. (0633) 841852.

DECEMBER CATALOGUE AVAILABLE includes Natural History, Country Matters, Topography, Travel, Gardening, Biography, Boating, Fishing, Fiction, Miscellanea. SAE to: Briggate Book Services, Fir Tree Cottage, Briggate, nr Worstead, Norfolk NR28 9RA.

MILITARY BOOKS

Send SAE for lists, stating special interests, to: Derek Hayles, Military Books, 35 St. Mark's Rd., MAIDENHEAD, BERKS. SL6 6DJ.

GENERAL LIST, including Modern First Editions, Literature, Non-Fiction and Children's Books. Michael Thurton, 9 St. Mark's Ave., Harrogate, N. Yorks. HG2 8AF.

CHESS, PHILOSOPHY & MODERN lists are our specialities, plus general non-fiction bargains. 700 books listed. J. Rowley, 8 Heron Court Rd., Bournemouth, Dorset BH3 7LL.

FREE — NEW 'ONE PRICE' LISTS. Many dealers. Phone in your address on (0278) 722807 or write: Jerann's, Nidson Bridge, Edington, Bridgwater, Somerset.

DR. WHO, ANDERSON, STAR TREK etc. Giant Film/TV catalogue. Send 2 x 12p stamps to: MEGA-CITY Dept. BM1, 23 Green Lane, Edgware, Middx. HA8 7PL.

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Catalogues sent anywhere post free on application. I issue the following catalogues:

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In fact, something for everyone interested in collecting children's fiction from 1850 to the present day. We endeavour to widen your horizons, introducing lesser-known authors and under-estimated illustrators, assisting to explore this magical world. If, however, your interests are limited to the scarcer titles of E. Brent-Dyer, E. Oxenham, pre-war Biggles, early Ruperts and other 'pop' collecting... then regret... we already have an overstretched mailing list for these items.

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Your Letters Answered

If you have any comments or queries on any aspect of book collecting, please write to:
The Editor, Book And Magazine Collector, 45 St. Mary's Rd., Ealing, London W5 5RQ.
Answers to queries will normally only be given on these pages, so please don't send an SAE.

SCI-FI MAGAZINES

Dear Sirs,

I have a collection of assorted "Sci-Fi" magazines, thirty-eight in all, of which thirty-two are pre-war (1930s) American issues — the other six are British editions 1946/48, all in reasonable condition.

The purpose of this letter is to ask your advice on the possibility of selling these to some interested collector — assuming that they have some reasonable value.

As a pensioner, I am parting with these, hoping that it will help me with a present cash shortage!

The names of the magazines are: Amazing; Astounding; Horror; Marvel; Dynamic; Fantastic; Wonder; Unknown Worlds.

L.F. Gibbs, Essex.

All these science fiction magazines, Mr. Gibbs, are now very collectable — especially the pre-war American issues.

We suggest you advertise them in 'Book

CURRENT CATALOGUES continued

EVERYTHING — GENERAL LIST. 25p stamps, wants welcomed. Big discounts. 'Camrabus', 6 Cambridge Rd., Ellesmere Port, South Wirral L65 4AG.

THE BOOKGEMS LISTING

A regular listing of old, collectable and out-of-print books, including 1st edition fiction, all non-fiction subjects and themes. Please send 34p (2 x 1st class stamps) for a copy, or £1 cash/cheque for next four issues. Subscribers may join our free booksearch service. Please state your needs, any author/subject. Mycra, 5 Chevet Terrace, Walton, Wakefield, West Yorks. WF1 5RY. Now open in Wakefield — a second-hand bookshop for booklovers and collectors at: 4 VICARAGE STREET, WAKEFIELD (behind the Market). Tel. Wakefield 365109.

MODERN 1sts, SCI-FI, FANTASY

First list to be issued soon. SAE please. Graeme Roberts, 57 Queens Rd., Leytonstone, London E11 1BA.

MODERN FIRST EDITIONS. Regularly revised list of 450 First Editions from £1.00 to £300. Stamp please. Write: L.J. LEWTON, Old Station House, Freshford, Bath BA3 6EQ.

& Magazine Collector', giving full details of condition and dates, and either state the prices you want, or invite offers.

We have already covered SF magazines in two of our past issues — 'British Science Fiction Magazines' in issue 8, and 'Amazing Stories' in issue 26. An article on Astounding will be appearing soon.

MERCER ILLUSTRATIONS

Dear Editor,

I wonder if any of the readers of your grand magazine could give me any information about a children's book artist of the 1930s called Joyce Mercer.

Her illustrations are so beautiful, I would like to know something about her.

G.D. Miller, Lincoln.

Joyce Mercer (1896-1965) was a distinctive and much-admired artist, versatile in several fields: topical cartoons, postcards, and illustrations for children's books. Best

Continued overleaf

MISCELLANEOUS LIST of reasonably-priced books. SAE appreciated. Stephenson, 16 Chamberlains Gardens, Leighton Buzzard, Beds. LU7 8AP.

FOOTBALL PROGRAMMES. Send 25p for samples + catalogue. S. Earl (BC), Broad St., Bungay, Suffolk.

FREE CATALOGUES issued on Natural History, Gardening, Country Life, Hunting, Shooting and Fishing Books. BEAGLE BOOKS, 21 Derwent Avenue, Ickenham, Uxbridge, Middx. Tel Ruislip 39189.

SCIENCE FICTION, FANTASY & HORROR. FREE monthly list. Hardbacks, paperbacks and magazines. JOHN WINDEH, 'Ruby Villa', 170 St. Osyth Rd., Clacton, Essex CO15 3HD.

FIRST WORLD WAR

Autumn catalogue of WWI books now available. Covers all aspects. SAE please to: S.E. Tleton, 37 Bennett Park, London SE3 9RA.

HISTORY LISTS

from: Stephenson, 16 Chamberlains Gardens, Leighton Buzzard, Beds. LU7 8AP.

MILITARY BOOKS; SCOTTISH BOOKS; IRISH BOOKS. Catalogues from: Jones The Book, 58 Appin Rd., Glasgow G31 3PE.

PUPPETRY. DaSilva, The Limes, Norwich Rd., MARSHAM, Norfolk NR10 5PS.

Letters continued

of these are her work for "Grimm's Fairy Tales" (1934) and "Hans Andersen's Fairy Tales" (1935). She is also remembered for her very humorous drawings to be found in Enid Blyton's "Mister Meddle" series.

During the Second World War, she was heavily involved with the Women's Voluntary Service, and spent all her time helping the bombed-out victims of London dockland. This affected her so deeply, she spent her last twenty years in solitude near Penrith in the Lake District.

IMMATURE BOOK!

Dear Sir,

Further to your article on Margery Allingham in the October issue of 'Book & Magazine Collector', readers might be interested to know that she herself once told me that she felt that her first book "Black Kerchief Dick" was very immature, as she was so young when it was written, and that whenever she found a copy she bought it and destroyed it. This may well help to account for its scarcity today!

A.B. Doncaster, Colchester.

HOODED REVERSAL

Dear Sir,

Having purchased recently through your excellent columns a 1941 first edition of Agatha Christie's "N. or M.?", I was interested to find that the hooded figure of the Crime Club was turned to the right, instead of the more normal left. Any comment on this strange reversal?

Dr. G.S. Cantle, Selby.

Can any Christie specialist among our readers throw light on this interesting phenomenon?

BOOK VALUATIONS

Dear Sir,

I have a modest collection of books acquired for interest and not for investment purposes. I believe a few of these books may have assumed value beyond my interest, and if this is the case, I may wish to realise their value.

As an alternative to 'hawking' the books around book shops in order to obtain an idea of value I would prefer to obtain an independent valuation. Can you please advise

where I may obtain such advice — if in fact such a service is available?

A. Reader, Guildford.

The best course of action for either selling books or getting them valued is:

(i) taking a detailed list, giving titles, dates, bindings and condition, to the best local bookshops (in this case Thomas Thorp or Charles Traylen in Guildford); or (if you prefer not to deal with book shops):

(ii) take a similar list, or the books themselves, to any of the reputable auction houses who handle books, e.g. Phillips, Christies, or Sothebys, in London if there are no local branches in Guildford.

With auction houses, however, it may be advisable to write first!

CLARKE'S PRINTS

Dear Sir,

I was very impressed with the illustrations by Harry Clarke in the February edition of 'Book & Magazine Collector'. Can you please give me the name of a stockist who would be likely to sell prints of these books illustrations?

E. Davison, London N.10.

We do not know of any specific stockist who sells these prints, Mr Davison, but it was recently announced that Clarke's set of illustrations for "The Rime of the Ancient Mariner" may be published in the near future, for the first time in book form. And Goethe's "Faust", with colour plates and black & white illustrations by Harry Clarke, was reissued by Harrap in paperback in 1985, and is still in print.

AMERICAN ARTIST

Dear Sir,

I have a book entitled "In Chimney Corners" by Seamus McManus, illustrated by Pamela Colman Smith, published by McClure, Phillips & Co., New York, 1904. (1st edition 1899 by Doubleday).

The eight colour illustrations are very striking and original, being similar in style to those of Edmund Dulac, yet I have not seen any information in any publications about this artist. Can you help me, please?

A. Walton, Halifax.

Pamela Colman Smith (1878-1951) was an American artist who lived in England for

many years. She illustrated several books, including A.E. Waite's "The Pictorial Key to the Tarot" and Bram Stoker's "The Lair of the White Worm" (both Rider, 1911). A definitive study of her work is currently scheduled for publication in New York some time in 1987.

SEYMOUR NOVELS

Dear Sir,

I have recently bought a collection of nine books by the novelist Beatrice Kean Seymour, published by Heinemann from 1936 to 1951. One book, "Interlude for Sally", a reprint of 1939, is signed by the novelist.

All the books are in good condition, but the dust-wrappers are missing. I would be grateful if you could give me any information about the novelist, and the value of her books today.

D. Bareham, Clacton.

Beatrice Kean Seymour wrote more than twenty novels from 1919 to her death in 1955, and also a study of Jane Austen. But none of them appear to be particularly collectable or sought after today, Mr Bareham.

Before her marriage to the poet William Kean Seymour, Beatrice Stapleton, as she then was, worked in the office of Horatio Bottomley, creator of 'John Bull'.

POP MAGAZINES

Dear Sir,

I am writing to you at Book And Magazine Collector as you are my last immediate hope!

I am a great fan of the Rolling Stones, and I am caught in the middle of a seemingly endless yet totally fruitless search for a series of thirty magazines that were published in the mid-Sixties, solely concerning this group. I have visited book fairs and suchlike in my area for the last eighteen months, to no avail!

A.P. True, Blackburn, Lancs.

"The Rolling Stones Book" was published by Beat Publications between June 1964 and December 1966, and did indeed run to thirty issues, each one containing features about and photographs of the pop group.

The magazine was a big-seller at the time,

but perhaps because of its somewhat ephemeral nature, it is surprisingly difficult to find copies in any condition today.

The most obvious place for you to advertise for copies of the magazine would be in the 'Books Wanted' section of this magazine; you'll find full details of how to place an advertisement on page 70. You may also be able to find copies on sale in some book or record fairs.

Individual copies of "The Rolling Stones Book" in Fine condition now sell for between £5 and £10. The final six issues of the magazine, published between July and December 1966, are by far the rarest and most valuable items in the series.

COLLECTABLE PRIZEWINNER

Dear Sir,

The recent success of Kingsley Amis in winning the Booker Prize with his most recent novel, "The Old Devils", has prompted me to unearth some of his earlier volumes from the darker recesses of my bookshelves!

Are you considering an article on Amis in Book And Magazine Collector, and can you tell me what value there is in first editions of his novels? Also, are any of his other works — poetry, essays, etc. — worth collecting?

Christopher Lewis, London NW3.

Amis's success in this year's competition for the prestigious Booker Prize will certainly do nothing to harm his standing in the book collecting world. The simple answer to your questions is that we will certainly consider a feature on Amis in the near future, and that there are many collectable titles in the Amis canon. At the moment, many of his first editions can be picked up at comparatively low prices, though this is a situation which does seem to be changing. However, a first of Amis's debut as a novelist, "Lucky Jim" (1954), could sell for anything up to £150 and several of his later novels are also much sought-after.

Although his verse is less well-known than his fiction, Amis's work as a poet has also produced many collectable editions, particularly "Bright November" (1947) and "A Frame Of Mind" (1953). His non-fiction work, however, sells for rather lower prices.

Small Ads

BLUES AND GRAYS

For sale: USA editions of American Civil War books. SAE for full list. Mr S. Hill, 133 Ringmer Rd., Brighton, Sussex BN1 9JA.

WANTED: W.E. JOHNS

Best prices paid for W.E. Johns items, thrillers, romances, Biggles, juvenile fiction, non-fiction, etc. Please offer anything for best prices. Stacey, 17 Columbia Close, Selston, Notts. 0773-812129.

BAEDEKERS WANTED DESPERATELY

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MANGLES & WRINGERS

Anything wanted, especially books, brochures catalogues, operating instructions of early models thru' 1930.

THE MANGLE MUSEUM

54 Frant Road, Royal Tunbridge Wells, Kent TN2 5LJ. Tel. (0892) 26705.

ORNITHOLOGY

Ornithology specialist requires Bird Books of all periods. British or foreign, regional studies, colour plates, monographs, eggs, nests and all aspects of Ornithology. Cruck Books, Sawmill Cottages, Burton-in-Lonsdale, Carnforth, Lancs. LA6 3JJ. Tel. (0468) 61244.

WANTED:

Great Western Railway and Cunard wooden jigsaws, also postcards of railway stations, trams, accidents, delivery vehicles, and coloured advert postcards. Woodberry, 104 Risca Rd., Rogerstone, Gwent. Tel. (0633) 612614.

THE RIDER AND DRIVER

Wanted, volumes from 1900-1909. F. Troake, Rull Farm, Worlington, Crediton, Devon EX17 4TG.

RUPERT & RUSSELL FLINT BOOKS

Rupert Annuals — early issues wanted in very good condition, also Rupert Adventure Series. Books by or about Russell Flint wanted, also etchings by Flint. State price to: Edward Cole, 125 Broadway, Culvercoats, North Shields, Northumberland NE30 3ZB.

W.E. JOHNS — Excellent prices paid. Firsts and early editions in dustwrappers. Hamilton, Newnes, Oxfords. Firsts only Hodder and Brookhampton. Johns in any periodical Modern Boy, Flying, Popular Flying, comics etc. Biggles card games. Other interesting items. P. Galvin, 2 The Lindales, Pogmoor, Barnsley, J. Yorks. S75 2DT.

BRADSTOWE BOOKS

Wanted: SMUGGLERS & SMUGGLING books, maps, prints, sea charts. Private premises. Postal business only. M.R. Anselmi, 49 King Edward Ave., Broadstairs, Kent CT10 1PH.

ENTENDU — A Beginners Guide to French by L. Gurney Bishop, M.A. Oxon. A comprehensive manual of the French language, to university level, A5 size. Laminated semi stiff cover. £5.95 + 50p P&P. Refundable. Free P&P on 10 copies or more. Published by Europa Language Services, 33 Mount Avenue, Stone, Staffordshire ST15 8HU.

BROWSING IS A PLEASURE

but searching for particular books can be time consuming and costly. Our booksearch service is free and without obligation. Simply send us details of your requirements. Fireside Books, Bell House, Arddle, Llanymynech, Powys SY22 6RS.

BILLIARDS & SNOOKER

Early Billiards books wanted in good condition. Please contact: R. Johnstone, 129 Napier Street, Nelson, Lancs. BB9 0RB. Tel. (0282) 693870.

CHESS AND DRAUGHTS

Books, magazines, bulletins and ephemera in any language wanted. Please offer to: Barrie Ellen, 262 London Rd., Westcliff, Essex.

CHILDREN'S BOOKS BY

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Also bound volumes of 'The Scout' and 'The Guide', pre-1956 only, and copies of girl's comic 'Sandie' (1970s). Len Hayter, 11B Victoria Close, Liverpool L17 0DY.

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100+ SONG SHEETS mainly 40s to 60s, artists' cover photos, e.g. Doonican, Cogan, Como, Roza, Lulu, others. Also Crosby album (photos) c.1940. 6 Albert Road, Dover, Kent. Or Tel. (0304) 201477.

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'Jack London' by Charlton London, 2 vols, Mills and Boon. Odd vols, acceptable. Seymour Street, 22 Emblesford Crescent, Moretonhampstead, Newton Abbot, Devon TQ13 8LW. Tel. (0647) 40876.

VINTAGE GLAMOUR

Books, magazines, photographs, films and slides. Early 1970s and before. Bought, sold and exchanged. Send SAE for current catalogues. BSP, 93 Nunney Lane, York YO2 1AH. Callers by appointment. Tel. 24901.

P.G. WODEHOUSE

Jasen's 'Wodehouse Bibliography' is at last now available again in a 2nd revised edition. Mint copies £25 (send £26.50 inc. P&P). Greenhill Books, C/O SPA Books Ltd, Business & Technology Centre, Bessemer Drive, Stevenage, Herts. SG1 2DX.

WIRRAL

Squirrels Bookshop, The Cross, Neston, S. Wirral. General stock, wide range subjects: Children's, Natural History, Travel, Cookery, Needlework, 1st Editions etc. Send your wants lists. Books bought especially Wirral, Cheshire, Lancashire. Tel (0244) 880515.

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1909 illustrated by Arthur Rackham, any condition. Good price paid. Mrs. S. Stringer, 36 Featherston Drive, Burbage, Hinckley, Leics.

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BOOKS, MAPS AND PRINTS

Permanently wanted — good quality Scottish material especially town, parish and county histories, steel engravings (either loose or in 'breaking' copies), maps pre-1850. Benny Gillies, 31 Victoria Street, Kirkpatrick Durham, Castle Douglas, Kirkcudbrightshire DG7 3HQ.

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PAPERBACK BOOKSEARCH

Many in stock including Penguin 1st's, Western, Science Fiction, Thriller etc. Send wants list with SAE to: D.J. Mitchell, Hunleys Lodge, Culverden Down, Tunbridge Wells, Kent TN4 9SG. Or Tel. (0892) 40982 after 7pm.

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Rare and out-of-print books found, with no obligation. Send SAE with enquiries: R. Newbold, 24 Newton Road, Kingskerswell, Newton Abbot, Devon TQ12 6AA.

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Let us find the books you're looking for. Send details, single item or list & SAE to: T.P. Booksearch, 7 King Edwards Road, Ponders End, Enfield, Middx.

NORTHWICH BOOK FAIR

Northwich & District Society of Arts Book Fair, Northwich Memorial Hall, Cheshire, 29th November 1986 10am-5pm. Free parking. Bar & snacks available. Details: Tel Aley (056 885) 332.

"SIXTIES" MONTHLY POP MAGAZINE with articles on many popular artistes. Each issue 60p plus stamp. Paul Anthony Lynch, 35 Sperrin View, Magherafelt, County Derry, Northern Ireland BT45 6DH.

SHACKLETON COLLECTION. Newspapers, magazines, 1900 to 1927 on life of explorer. Very interesting. Tony Langley, 38 Charleville Road, W. Kensington, London W14.

GOLF — GOLF — GOLF

Wanted: books, any Golfing items. STC to: P.R. Bowden, Just Golf, 36 Lower Queens Road, Buckhurst Hill, Essex IG9 6DN. Tel. (01) 505 1974.

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A regular listing of new books at greatly reduced prices. Most subjects, interests and themes available from time to time. Send 36p (2 stamps) for a copy, or £1 cash/cheque for next four issues. Chevet Books, 4 Vicarage Street, Wakefield, West Yorks. WF1 5RY.

FOR SALE

Dr. Who annuals and weekly mags. (various) incl. 1968 (Marten), 1970 (Troughton/Zoe). 2000 AD comics and annuals 1983-86. Gramophone, Practical Boat Owner and Opera mags. Please send SAE for full list. Miss L. Jones, 209 Brantingham Road, Chorlton-cum-Hardy, Manchester M21 1TT.

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Thirteen volumes. Mint condition. Offers to: Sue Longworth, 50 Coxton Road, Wythenshawe, Manchester M22 6FA.

RIDER HAGGARD, HEYER, STOKER, Sabatini, Farnol, Orczy, Henry, SAE separate lists (specify please). Haggard Appreciation Society — SAE details. R. Allen, 27 Denholm, Monkseaton, Whitley Bay NE25 9AU.

CRICKET

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BOOK LISTINGS

STANDARD ABBREVIATIONS

CWO	= cash with order	p/b	= paperback	imp.	= impression
COR	= cash on receipt	cl.	= cloth(bound)	unab.	= unabridged
d/w	= dust wrapper	mkd.	= marked	bind.	= binding
d/j	= dust jacket	bmp	= bumped *	frontis	= frontispiece
eps	= endpapers *	fyd.	= frayed	sl.	= slightly
ffe	= free front endpapers *	stn.	= stained	ltd.	= limited
orig.	= original	dmgd.	= damaged	?1900	= possible date
illus.	= illustrations	soll.	= soiled	n/d	= no date
rpt.	= reprint	fad.	= faded	sgn.	= signed
rev.	= revised	fox.	= foxed *	½L	= half leather(bound) *
ed.	= editor/edited by	bd/det	= board detached *	4to	= quarto
edn(s)	= edition(s)	sp.	= spine	8vo	= octavo
vol(s)	= volume(s)	pp	= pages	WP	= will pay up to
h/b	= hardback	ex lib	= ex-library book	STC	= state total cost

* **BUMPED** — corners of the covers dented or knocked. **FOXED** — pages of book marked with spots caused by damp or mildew. **BOARD DETACHED** — covers loose or detached from spine or pages. **ENDPAPERS** — the leaves at the front and end of the book, either attached to the cover or (**FRONT FREE ENDPAPERS**) between the covers and the title-page. **HALF-LEATHER** — a form of binding where the backs and corners of a book are bound in leather.

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 DEIGHTON Len, Exp Ploc to Die ('67 wallet worn d/w) VG
 DEIGHTON Len, Declarations of War (Cape '71 d/w) VG/F
 DONLEAVY J.P., Schultz (Lane '80 d/w) F
 DURRELL Lawrence, Livia (FF '78 d/w) F
 O'URRIELL Lawrence, Constance (Cape '73 d/w) VG/F
 FOWLES John, Shipwreck (Cape '74 sl msk fep d/w) VG
 FOWLES John Daniel Martin (US '81 '77 d/w) VG
 FRANCIS Dick, Flying Finish (MJ '86 sl worn d/w) VG
 LE CARRE John, Small Town in Germany ('68 d/w) VG/F
 LESSING Doris, Summer Before Dark (Cape '73 d/w) VG/F
 MAILER Norman, The Deer Park (Wingate '57 gryd d/w) VG
 POWELL Anthony, At Lady Molly's ('57 sl mn pc d/w) VG
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 SCOTT Paul, Jewel in the Crown ('66 inscr trn d/w) VG
 SNOW C.P., Homecomings (Macmillan '56 pc d/w) VG
 SOLZHENITIN, August 1914 (BH '72 d/w) F
 STOREY David, Edward ('73 d/w) F
 WAUGH Evelyn, Tourist in Africa (C&H '60 d/w) G/VG
 WILSON Colin, Ritual in the Dark (Gollancz '60 d/w) VG/F
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 CARDIFF CF2 3HA. CWO+SAE post free in UK. No d/w unless stated.

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 HEINLEIN R., Orphans Of The Sky (1st GB '63) VG
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 KINGSEY C., Water Babies (1969 illus. H.Jones d/w) VG
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This Ready Reckoner will help you work out the value of a book in any condition. For example, if you have a book which we value at £10 in Mint condition, but which is only in Good condition, you can read across the appropriate line and find the correct value of your book — in this case, £4. Please note that Poor condition books worth less than £12 in Mint condition are virtually worthless to collectors. However, Poor condition books may be worth many times more if they contain intact, good illustrations.

MINT	FINE	VERY GOOD	GOOD	POOR
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30	27	22	13	2
25	22	18	10	1.50
20	17	15	8	1
15	13	11	7	1
12	10	8	5	—
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STANDARD CONDITIONS FOR BOOKS AND DUST-WRAPPERS

Below are the Standard Conditions for grading second-hand books and their dust-wrappers which we use in all features, bibliographies and advertisements in BOOK AND MAGAZINE COLLECTOR, so that anyone buying or selling books has a standard system to use to state the amount of wear and tear a book has been subject to. The five basic conditions accepted by collectors all over the world are listed here, together with a description of what each one means.

MINT: This means that the book is in perfect condition. It is complete with its dust-wrapper and is impossible to tell from a new copy. **DUST-WRAPPER:** as new

FINE: The book appears to be in excellent condition. Closer examination, however, will show evidence of ownership and storage. There may also be a small inscription to the previous owner, but generally the book is in near perfect condition. **DUST-WRAPPER:** as new, except for very slight rubbing on the corners

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'The Snow Queen'. One of the beautiful illustrations by Edmund Dulac for "Stories from Hans Andersen", which appeared in 1911. The 750-copy signed deluxe edition now sells for over £300.